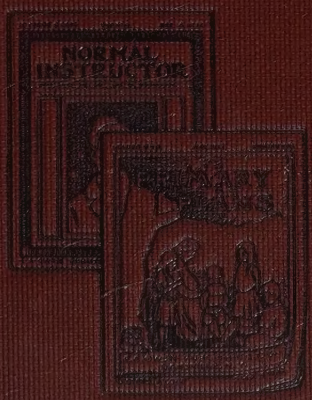
Practical Selections

from twenty years of
Normal Instructor
and Primary Plans



PRACTICAL SELECTIONS

FROM TWENTY YEARS OF

NORMAL INSTRUCTOR AND PRIMARY PLANS

A VALUABLE BOOK OF READY REFERENCE FOR THE TEACHER

CONTAINING ARTICLES OF INSPIRATION AND INSTRUCTION; HINTS, SUGGESTIONS, METHODS, ILLUSTRATIONS; WITH PLANS AND MATERIAL FOR ENTERTAINMENTS AND MANY SELECTIONS FOR RECITATIONS.

EDITED AND COMPILED BY

GRACE B. FAXON

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The Compiler's Preface

Did you ever complete a task that throughout all its accomplishing had been a great joy to you, and then wonder whether those for whom the work was designed would respond to your spirit of pleasure? If you have, you will appreciate my condition of mind at the time of this writing, when the volume is ready to go out to its thousands of readers.

It will interest you to learn just why it was that "Practical Selections" was published; how it happened that such a rather unique volume came to be made. Let me tell you.

"Normal Instructor," one of the best known and the most widely circulated of educational magazines, commenced publication in November, 1891. In the fall of 1912, therefore, it will come to the twenty-first milestone of its life. You will agree that such an event was not to be passed over lightly, being of real importance in the educational field and in publishing circles; and a matter of personal pride to the large family of "Normal Instructor" readers, and to its founders and makers. Several plans for a suitable celebration were broached and discussed, but the idea of putting into a substantial and permanent form some of the best contributions that had appeared in the magazine during the twenty years of its existence appealed most strongly to those directly interested. A reason for this was the fact that hundreds of requests for magazines containing some popular article are received yearly, and these demands frequently can not be met because the issues have been exhausted. Such a book would perpetuate many of the good things that have been so eagerly sought in the years past. It was decided that the companion magazine, "Primary Plans," which, it may surprise you to learn, has attained already half the age of the older magazine, should not be slighted; that it should be drawn upon for its share of contributions, for the two magazines are one in spirit and aim.

Perhaps it may have been my long continued interest in "Normal Instructor," my connection with it as reader for many years and, later, as regular contributor to its columns, that determined the "powers that be" to entrust me with the building of the work that should stand as a memorial to the coming-of-age of the magazine.

The task was taken up with mingled feelings of pride, fear and pleasure. Pride in the wealth of material that was mine to command, fear that justice could not be done to it, and pleasure that was certain to be found in the fascinations of reading, selecting and the final choosing.

One central thought must be necessarily of compelling influence. It early was decided that, first of all, the work should be imbued with that practical value for which, above all else, the two magazines have ever stood; still not to make the book a mere symposium of devices, aids or methods, for helpful as may be many of the ideas that come under these heads, it would not truly represent the publications, with their broad outlook, high ideals, and their intellectual atmosphere.

Please consider the difficulty that confronted me when I beheld the "embarrassment of riches." A single issue of each magazine, as you know, is filled to the brim with material helpful, suggestive, progressive,—usable every bit of it. Consider that twenty years of "Normal Instructor" and ten years of "Primary Plans" means Three Hundred Magazines, holding, as you can see, storehouses just "pressed down and running over" with an abundance of the best products of the educator's harvest. If the task had been that of filling a volume as large as the dictionary, how infinitely simple it would have seemed as compared to the one in hand.

What is the real purpose of "Practical Selections?" It is not designed as a technical guide in any sense, but rather in the nature of a supplementary aid to the teacher, who often turns to a favorite group of books in which to find inspiration and practical assistance from the abundance and variety of ideas presented. Oftentimes, an article or even a few words of text on a certain point or subject will lead the mind to round out for itself a conclusion that most aptly fulfils the purpose of the original search. For this reason, many short, suggestive paragraphs taken bodily from a long treatise are tucked into this book.

The beauties of the unfolding of Nature have been present ever during the preparation of this work, and it is my hope that the delight experienced in the loveliness of the scenes that have spread themselves before my eyes may have infused these pages with a charm that will gain a loving welcome for the work.

Now that the last word has been written, for, as perhaps you know, in book-making it almost always happens that the "last must be first," I am going to put on my seven-league boots and see what lies on the other side of that green, tree-dotted hill, up whose slope my eyes have so often traveled during these last weeks from the windows of the beautiful and spacious building, which has housed "Normal Instructor" and "Primary Plans" for several years, to the forest-crowned top where the blue sky comes down to meet the line of pines. A charming western view from one of the prettiest villages of this picturesque portion of our country. It will linger long in my memory.

GRACE B. FAXON.

Dansville, N. Y., June 1, 1912.

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The Teacher and the School

Conducting a Recitation

The best instructors divide the time of the recitation into three equal parts: a review of yesterday's lesson, a drill on the subject in hand, and preparation and direction for the next day's work. Here the art of questioning plays an important part, for to question well is to teach well. The object of the question should be: (1) to stimulate thought; (2) to provoke curiosity; (3) to awaken a spirit of inquiry; (4) to cultivate and quicken the imagination; (5) to aid the pupils in forming good habits of study. Neither pupils nor teacher should do all the reciting. The teacher should illustrate and explain; the pupil should reproduce the truths of the lesson in his own language and learn to apply them.

Walking and Sitting

You can, at least, teach your pupils two things, first, how to sit; second, how to walk. Nothing impresses a visitor to a schoolroom more quickly than the position of the pupils while sitting.

Compositions and Recitations

The Committee of Ten report that pupils should begin to compose in writing not later than the third year. Before this time they may copy selections from the printed page, from memory and from dictation, as an exercise in spelling, capitalization, and punctuation. Too often pupils regard composition writing as a dreaded task. Often teachers expect too much of pupils; it takes time and practice to produce an excellent composition. Good results may be obtained by talking with the pupils about a subject, then asking them to write what they can about it in three minutes. The work should be read and kindly criticised. The time for writing may gradually be extended and the pupils will soon be able to write regularly and naturally. A composition hour should be arranged in the Friday afternoon program.

Why not revive the old custom, which had so much to commend it, of speaking pieces on Friday afternoons? The program need be but a simple one. It is not advisable to spend much time decorating for the occasion; let the decorations be the accumulation of the school work. Compositions, minute speeches, hours with noted authors, quizzes and conundrums are among the many features that help to make an interesting program. Of course, invite parents and patrons.

—*Inez N. McFee.*

Moral Force as a Mission

The mission of the teacher is to put moral force into a boy while teaching him the branches. Four points are essential: (1) The teacher must really want to see things done right. (2) He must have mental and moral power of leadership. (3) He must know how to manage numbers of persons, to teach a class, as we say. This is different from managing one person. (4) He must continue to increase his mental power by reading and studying and thinking. The last is important. A school officer once remarked of a teacher: "She did well the first year that she came from the Normal. The second year she seemed to have lost her grip; she could not arouse any interest or enthusiasm. We advised her to go back to school and lay in a new stock."

Opening Exercises

"Well begun is half done." Interesting opening exercises will work wonders. After the program has been carried out as prescribed by the school authorities the teacher may entertain her pupils for a few minutes. She may read or tell to them a good story or give them a brief talk on some interesting subject. Perhaps the greatest interest is manifested by beginning and reading through a good book. The pupils will strive to be present that they may not miss any of the "story," and they will keep in order that more may be read in the allotted time. They even will volunteer to "study hard and not whisper" if the teacher will read "five minutes more."

A Lack of Observation

The pitiful lack of observation in children is not only astonishing but deplorable. There was a church next to a schoolhouse in a certain town. Fully ninety per cent of the school children passed the church four times a day. Eighty-five per

cent could not tell whether the church possessed a steeple, spire, dome or cupola; whether the appendage was round, square or octagonal. Fully sixty per cent could not tell whether there was any steeple or spire. Only three per cent could tell that it was surmounted by a cross. Fifty-five per cent could not tell what color the church was painted, and some did not know whether or not there was a bell. Such are average conditions. Wretched spelling, miserable reading and illogical interpretation of problems are due primarily to a lack of observation. Cause and effect, hypotheses and sequences, the whys and wherefores, are disregarded. It is largely a lack of his training which separates the lout from the successful financier. The successful man is the one who sees farther, deeper and closer than his brother and has the nerve to live the courage of his convictions. The most potent stimulus and aid to original production is the keen and intelligent use of the eyes and ears. Teach the boy to observe, to see clearly, rightly, intelligently. Impress him with the value of seeing things as they are, of exploring the hidden recesses of nature, of reading not only between the lines, but down into the lines.

The Teacher's Attitude

Teachers need to know that scarcely any credit attaches to teaching bright pupils. The teacher's great opportunity lies in awakening into life the latent germ of some slow soul. The teacher's attitude toward his pupil must be a perfectly frank, honest one that will beget confidence. It should be full of sympathy and should stimulate the child to do his best always. It should inspire respect for teachers and self-respect at the same time. Anything that might prevent these things should be avoided. Sarcasm is one of the instruments used by teachers that will prevent the existence of good relations. Sarcasm destroys any respect a pupil may have either for the teacher or for himself. It leaves a bitterness and a sting from which the pupil never recovers.—*Fasset A. Cotton, State Supt., Indiana.*

Interest the Parents

Send home frequently specimens of school work. The parents will be interested in seeing what the children are doing and the children will take pride in showing their work. It will inspire the children to do better work if they are told that if it is done well enough they can take it home, and it will

create a bond of sympathy between the school and the home to do it.

Points in Management

Proper discipline of pupils underlies all school work. If the school is too loosely run, good work is simply impossible. If the regulations are unreasonably strict, the school and school life lose much of the value they should have for pupils. The purpose of regulations should be to keep the school in good working order. When this purpose is subserved; when the pupils are able to make the greatest possible progress that the school affords them the opportunity of making; when the school life throws around them every influence necessary for them to come out well-developed, symmetrical beings, physically, intellectually and morally; when they develop the attributes of thoroughly self-governed individuals prepared for good clean citizenship,—then we have met the conditions of what constitutes successful school management.

But how to obtain good discipline? The first requisite of a good disciplinarian is that a teacher must be mistress of herself in the most trying circumstances. Things falling, sudden illness of a pupil, startling noises, entrances of strangers,—at any and all unusual happenings she must have herself so in hand that she will be able to meet them quietly, gracefully, effectively and naturally. Within, she may be entirely unstrung or burning with anger, but let the exterior be cool and calm. Let no teacher say such an attitude is impossible for her, but let her remember the law of habit, a little greater victory over self each time until the enemy is entirely routed. If the teacher is self-possessed, it is amazing how quickly her attitude will communicate itself to the children.

The teacher wants the good-will of the school. She wants more than that; she wants her pupils' regard, their affection. But this good-will, this regard, should not be confused with mere popularity. A certain good-fellowship is desirable, but the teacher should never be the demagogue and take for her cue the aim to flatter, to please, to cajole. Pupils, like everybody else, respect strength, firmness of character, earnest uprightness of intention. Without these qualities the teacher will never gain the hold on them she ought to gain, or never will accomplish the results that we expect from the school.

Do not proceed in the government of a school upon the old doctrine that children are naturally prone to evil, and that,

therefore, we must punish the evil out of them. The old doctrine is true; they are prone to evil, but it is only half the truth, they are prone also to good. We cannot punish the evil out of them, but by constant appeals we can develop the good that is in them.

Really unpleasant traits and vicious tendencies should be crushed out with a strong hand. Severe measures are sometimes necessary. There should be everywhere the pervading influence of authority. A just and deserved punishment always raises the tone of the school, but authority should be accompanied by an evident feeling of good-will and good-fellowship on the part of the teacher.

A question of discipline must often be decided at once. If you have anticipated such occasion, if you have in mind several well thought out plans of action, you are much more liable at this critical point to form a better judgment and take a wiser course than the teacher who finds herself suddenly facing a little crisis with no idea of what she may do to avert it. If a quick decision is based upon consideration of a possible need for such, the result is far more liable to be a correct solution than when the teacher is required to meet the situation without forethought.

Control Yourself, Then Others

The more controlled teachers are the more they can radiate a strong, quiet spirit of harmony, and the better they can make their schoolrooms a power to counteract all that is injurious outside, and thus give the children their one chance to become a little nearer what they ought to be. If teachers will do their best to surround themselves with conditions that will keep them well and strong, they will be doing as much for the children under their care as for themselves. A nervous, irritable teacher creates an atmosphere of unrest, and it reacts upon her pupils, especially upon the nervous ones. The teacher should look well to her diet and should relax all she can. If she finds herself becoming nervous let her try to obtain more rest and more time in the open air. Life is a struggle for everyone, but the great difference seems to be in the way people meet their trials.

The Value of Imagining

Imagination may be made with children not over eight years of age a disciplinary power, displacing the rod of the ancients

and the lighter punishment of the day. One primary teacher was a genius in the use of the imagination of her pupils. "Oh, Mary," she would say regretfully, as the children were eating their lunches, "I don't like to see crumbs on my velvet carpet." The child directly would put down her lunch basket and go to the closet for the brush and dustpan to clean what looked to adult eyes like a hardwood floor. Another device to stop whispering used by this teacher was to say, "Now, I am going to have a 'mum' party. Everybody is invited who will be mum, but those who speak will have to leave my party and sit by themselves." The efforts to be allowed to stay at the "party" were successful generally. As children grow older, this love of "making believe" about real events is left with the things of babyhood. They turn then to acting in their plays and to reading fairy tales and other stories, and, as childhood gives place to youth, to fiction. The cultivation of the imagination by fiction has a use little understood. The fairy stories like "Aladdin" and others dear to every heart do not violate the laws of human nature as some practical persons think.

Hygiene in Rural Schools

Do we allow children to exchange or to trade lunches? Are we watchful that chewing gum never goes from mouth to mouth? Are the children allowed to exchange wraps? May they wear their wraps in the schoolroom? Do we impress upon them that rubbers and leggings are to be worn to school, but not in the schoolroom? Do we insist upon separate cups, towels and soaps? Do we watch that the children shall not bend over the water pail as they drink? Do we see that the water left in the cup is not returned to the pail? Is water allowed to stand in the pail over night? Is the pail rinsed and sunned daily and given a cool, dustless place? Do we permit indoor play with closed windows? When the sweeping is shared by the school, do we excuse from duty the children who have throat or lung trouble? We mean that our pupils shall sit and stand erect, but do they? Are feet kept warm and dry? Are wrists and temples kept warm? Do we always heed requests for absence from the room? Do we understand our feeble children so well that we know without their saying, when they need the out-door rest and relaxation? Have we learned how and when and whom to excuse from tasks? Do we teach that affection may be shown in other ways than by kissing and fondling?

Personal Progress

Turning over in her mind the events of the past year at the close of the school season, the teacher may ask herself: "What have I read during the year?" "Have I read those books that will increase my general culture on the one hand, and my professional knowledge on the other hand?" "Have I kept pace with current educational progress through reading educational papers and attending teachers' meetings?" Of course, it is not demanded that the teacher read no light literature, but it should not predominate. Teachers have been known to borrow every novel in the community and read nothing else. A person who does that sooner or later will be unfit to teach school. Good literature is now so plentiful and cheap that it is within the reach of everybody. But even this does not suffice in a teacher's reading,—professional books must be read. Several professional books should be read each year. It is a good plan to make a few notes of one's reading to be kept permanently and for future reference. In this way a surprising amount of pedagogical literature may be acquired in a few years

Resolutions in a Nutshell

To look on the bright side. To talk less and teach more. To help pupils help themselves. To earn more than I am paid for. To care for the health of my pupils. To read from a good book each day. To teach wholesome truth by example. To be what I would have my pupils be. To be clean in person, speech, and thought. To keep my head cool and my heart warm. To remember the joys and forget the sorrows. To follow the footsteps of the great Teacher. To awaken minds and develop thinking power. To know my pupils better and love them more. To get all the good, clean fun out of life I can. To teach the dignity of labor and the joy of service. To take at least thirty minutes' open-air exercise each day. To be loyal to my pupils, to my patrons, and to my board.

The True Success

The degree of success in any school depends on the teacher, not on what he says, but on what he lives. It does not depend on what the teacher does in actual teaching so much as what he accomplishes in placing high ideals before his pupils. Success in teaching is not measured by the ground covered in text-books or by the amount of knowledge stored in the mind

of the pupils in a given time. It is measured by the potent force of the teaching personality and by the spiritual uplift that is given to the school. The essential feature of the teacher's qualifications is a personality that inspires youth to make a conscientious preparation for a useful life. A person may have a happy disposition without having a desirable personality. But no one can have a charming, attractive personality without possessing a cheerful disposition. There are other qualities that enter into the personality of the teacher, but it is certain that no other quality contributes so much to successful management as that of a happy disposition. Such a disposition means no dark, gloomy days in the schoolroom, however cloudy and bad outside. It means gentleness, sweetness, sympathy, kindness and love. It means the absence of the damaging and demoralizing effects of bitter sarcasm, severe adverse criticism and chronic fault-finding. It means patience in teaching the dull pupil to sympathy and kindness in dealing with the one who has offended.—*Supt. J. W. Crabtree.*

Incidental Lessons

Incidents arise in every school which the skilful teacher may turn to good advantage in inculcating a moral lesson. A child has lost his dinner; who will share theirs with him? Who will contribute to the cleanliness, the comfort and the adornment of the schoolhouse? Who will refrain from injuring or soiling the schoolhouse in any way? Not a day or an hour passes without affording an opportunity for repressing actions that will give pain to others. The attendance at school of a deformed child may be made the occasion for deep and lasting moral impressions, and the school life of the unfortunate may be made so pleasant by the affectionate attitude of his schoolmates as to compensate, to a large extent, for the privations which his unfortunate condition entails. A case of destitution in the neighborhood may occasion the voluntary offer of service which requires sacrifice of pleasure, time and comfort, and when this is accomplished, a great step is gained in the triumph of duty over selfishness.—*Johonnot's "Principles and Practice of Teaching."*

Inviting Confidences

Occasionally it is well for the teacher to invite the pupils to write her a note which shall be considered strictly confidential, in which the pupil may be encouraged to write the things

which are hindering him in his school work, and the things which the teacher is doing of greatest help to him. In this way the teacher gets close enough to the pupil to discover his needs, and to remove obstacles which otherwise might never be discovered.

The New Education

You may be excused if you do not know the population of Timbuctoo, the length of the Yangtse-Kiang river, or the height of Mt. Chimborazo, but modern education will require you to know something about the San Jose scale, the hop louse, and how to exterminate the Canadian thistle. The change in the notion of values of subjects of study in school is enormous, and the distance we have drifted from what was thought right and proper fifteen years ago is very great. We used to look for things in the heart of the dark continent and the barren wastes of the polar regions to give our pupils food for thought that would build them into intellectual giants. Now we are becoming less ambitious and are contented to teach the child about the life in his immediate vicinity. We believe it is more important that the child know about the plants that grow in the neighboring field and the animals that live in the adjoining pasture than it is to know about the rubber tree of South America or the hippopotamus of Egypt.

The Teacher's Influence

Children are greatly influenced by the personal appearance of their teacher. They intuitively recognize the fact that health and beauty enter the body from the soul, and the teacher's attitude, movements and tones are to them indexes of her character and culture. The teacher who carries herself like a free, noble woman and speaks in a low, controlled voice helps her pupils to do the same.

The following story aptly illustrates this truth: A mother noticed a remarkable change in the deportment of her six-year-old son. From being rough, noisy and discourteous, he had suddenly become one of the gentlest and most considerate little fellows in the world. He was attending school, and his mother inferred that the change was somehow due to his teacher's instruction.

"Miss Smith teaches you to be polite?" she remarked in a tone of interrogation.

"No," said the boy, "she never says a word about it."

An Autumn Picture for Oral or Written Language Lessons

A Picture of Child Life for an October Reading Lesson

The mother was puzzled, and all the more when further questioning brought only more emphatic denials that the teacher had even given her pupils lessons in good breeding.

"Well, then," the mother asked finally, "if Miss Smith doesn't say anything, what does she do?"

"She doesn't do anything," persisted the boy; "she just walks around and we feel polite. We feel just as polite as—as—*anything.*"

Avoid Narrowness

A great deal is said about the narrowness of teachers. Whether they are any narrower than doctors, lawyers or merchants may be an open question, for the tendency of men and women in any profession is to confine themselves too closely to their main idea; but I know of no surer way of escaping ruts than by interesting one's self in the affairs of the wide world. Take fifteen minutes every day for informal discussion of the news of the preceding day. The minutes thus spent will do much for the future of the young people and of the nation.

Written Examinations

Examinations are not always a fair test of ability. There are many instances of pupils who are bright and quick in class, good workers, who can not pass a good examination, while others who are slow or lazy, who do almost no class work, stand well in examinations. In such cases the examination is not a fair test. On the other side it is argued that it is a good thing for the lazy pupil because he will take his books home and accomplish more in two evenings than he has done in a whole month. Some do, but what does it amount to? He may pass, but in so doing his character is injured by acquiring the habit of doing nothing until the last moment. He will expect to slip through in that way and obtain the same results for a few hours' effort as those who have labored patiently day after day, thus making him a schemer at other people's expense. We, as teachers, should remember that we are not only training for the school, but for life. On the other hand, the hard working student who passes poor examinations becomes discouraged, uses less effort and finally gives up in disgust.

If instead of so many examinations, we would give written reviews at all suitable places in the subject, the examination horror would not be felt. No previous preparation would be

made on the part of the student, and the teacher could know better what work is being done by the pupils. Mark papers only as very good, good, poor, and very poor, that way lessening the work and knowing better what pupils are doing. Point out the mistakes in class and give individuals help where it is needed. Such tests could be given once or twice a week, so the teacher would not have many papers at a time, giving a test in each subject every month or six weeks, that way having frequent reviews and knowing just how well each part of the subject is mastered. It also shows the pupil just where he is weak, so he can devote more thought to such parts. This method does away with so many examination papers and the teacher has more time to devote to other necessary work. It seems to be necessary to have some standard to go by, so these papers could be marked with a grade sometimes, nothing being said about it beforehand. The final examination could also be given to have some tangible thing to go by for promotion, but the teacher who has kept in touch with the pupil's work needs nothing to show who can do the next grade work, but something must be shown the pupil why he should or should not pass and the final examination papers can be marked so as to show this.

Use Them

Often a teacher reads helpful plans and suggestions and dismisses them with, "Wouldn't that be good?" or "I wish I had the chance to do that," or, still oftener, "I'll do that some day." She has the chance, for though the means be poor, enthusiasm and work supplant that deficiency. The helpful plan, which she knows is the very plan needed for her school, is too often left for that "some day," and weeks, months and perhaps the rest of the term pass by without a step toward improvement. Use every good suggestion for your work today; others will come for the future.

The Parties to the Recitation

As a process the recitation is two-fold. It includes both teaching and learning. It implies the active participation and co-operation of at least two persons, a teacher and a learner. The one presents, the other grasps; the one questions, the other responds; the one directs, the other does; the one gives, the other receives; the one inspires, the other is inspired.

Both must think and grow, and each must aid the other in attaining the desired end.

The Teacher's Part. The teacher's part is to teach, test and to train; to lead, to guide and to inspire; to correct errors, form habits and mould character. This is accomplished through the wise use of all or part of the following means:

(a) By preparation of the child's mind to receive the subject matter.
(b) By preparation of the subject matter.
(c) By presentation of the subject matter.
(d) By explanation and illustration of the subject matter.
(e) By suggestions about the subject matter.
(f) By leading the child to think about the subject matter.
(g) By what the teacher is, and by what she does.

The Pupil's Part. The part of the pupil is to acquire knowledge, power or skill; to form right habits, and to grow in nobility and purity of character. This purpose is attained through some or all of the following means:

(a) By examining the subject matter.
(b) By understanding and interpreting it.
(c) By assimilating it.
(d) By remembering it.
(e) By applying and using it.
(f) By what the pupil feels, thinks and does.—*Superintendent Hamilton, Allegheny Co., Penn.*

Rural School Programs

By T. L. Feeney, Ohio State Normal School, Miami University

Something worth doing should be provided for the pupil the entire school day, the time spent upon the study of each subject as well as in its recitation being designated. This involves a consideration of the time needed to conduct a recitation. In general, a large class needs more time to recite than one of fewer pupils, a class of older pupils more time than the same sized class of younger children. There may be three or four in each class. In a seventh or eighth grade twenty minutes may be spent very profitably in the discussion of a lesson; for little children ten minutes will be sufficient; fifteen will not be too much for pupils of from nine to eleven. A numerical calculation will show that in this time basis, with the usual eight grades, a school day lasting from 7 A. M. to 5:30 P. M. would be needed. Our task is to make each recitation effective and to distribute available time wisely.

Instead of following the conventional plan of having the little ones first, we shall secure better attention from the larger boys and girls and a better spirit generally in the school if each quarter day the older classes recite before the younger. Older pupils give tone to the school and make public opinion; their hearty support renders teaching effective and easy control possible. It is wise to show a desire to suit their needs and consult their interests. Bring them to feel that the school is worth while and the attendance problem will be largely solved.

If, besides, the study time for older classes in each subject is put as nearly as possible after the recitation in that branch, directions can be followed more easily, class enthusiasm will not evaporate, interest can be maintained with less expenditure of energy, and thus more be accomplished in the same time. The pupils will, in addition, acquire the habit of studying thoughtfully instead of rushing over the text to reproduce the words in the next few minutes. Then, if the teacher is full of the subject and has thought about presenting it properly, if the pupils are allowed to tell what they know and do what they can, there will be as much activity, interest, and delight in the schoolroom as on the playground, the typical, careless, indifferent atmosphere will disappear, and the problems of government will approach the vanishing point.

Combination of classes will help solve the time problem; this may take place without detriment to class interests. A live class of eight or ten for twenty minutes is more profitable than two classes of half the number for fifteen minutes each. The seventh and eighth grades may recite together in most subjects. In arithmetic certain topics may be given one year and the rest the next, or the whole course may be taken each year, the higher part of the class doing the more difficult work. If these two grades are supposed to take United States history from 1492 to the present time, one year may be devoted to discoveries, explorations, colonial development and the Revolution; the other to the national period. The larger class and the time gained more than compensate for the apparent lack of sequence every other year. Fifth and sixth-year history classes may be united, taking, in a general way, biography one year and community life the next. Other combinations will suggest themselves as actual school conditions become evident.

The program should be flexible. If three geography classes are allotted forty-five minutes, one may use twenty-five today

and ten tomorrow. Five minutes' discussion may be given to a lesson in arithmetic; the class may be sent to the board and a second may recite while the first is working out its problems. If the art of story-telling is properly cultivated, an older girl may tell the little ones a story while the teacher is handling another class. Some pupil may be entrusted with "giving out spelling."

Elementary agriculture may alternate with geography or take its place once or twice a week. Physiology may recite instead of history or grammar or reading once or twice weekly. Composition, oral and written, is a part of every subject. Topics assigned upon which to write formal papers are taken from one of the regular subjects of instruction, or grow out of the pupil's experiences, his reading, or the story work. Manual training might well be given the time of arithmetic once or twice a week. Spelling is taught in connection with reading or grammar. Drawing or hand-work may supplant reading occasionally.

In all this active attempt to energize the older pupils, the little ones must not be neglected. They must recite each quarter-day. In pleasant weather they may have longer recess if public opinion permits, but the teacher or some trustworthy older pupil should keep them in mind. Paper folding and cutting, blackboard drawing, and other suitable handwork may be given them at regular times during the day under the oversight of some pupil who has acquired expertness. Any work entrusted to pupils must of necessity be carefully looked after by the teacher. There is no better way of cultivating the social spirit than by allowing pupils to assist in the general work of the school, but it must be done with caution and good judgment.

There should be some general exercise at the beginning of each half day. The character of the morning exercises is determined by neighborhood custom and the teacher's preference; brief, sincere, devout religious exercises are most appropriate and helpful. Story-telling, the reading of children's compositions, bits of travel experience, simple experiments, make a pleasant introduction to afternoon work. The customary twenty minutes or half hour devoted by the whole school to writing can be more profitably spent. Short, carefully-given lessons, and attention to practice will be sufficient. The best way to secure good writing is to require legible work at all times. For home study the same subject should be taken

regularly. If grammar or history is preferred, let it and the geography of grades VII and VIII change places. Some subject considered difficult should be put early in the day. In small schools sometimes one grade is missing. Its time may be divided or used for the subjects that need more time. If a grade is very small, its share of the day may be reduced, but care is needed to prevent loss of interest. More than the allotted time is spent on handwork, drawing, writing, and other arts; while some are practicing, classes in other subjects may be reciting. The time assigned is for instruction in the art and practice under careful directions. If consecutive classes in arithmetic cause lack of board space, interchange arithmetic III and IV with history or geography.

PROGRAM

9:00—9:10—General Exercises.
9:30—Arithmetic, Grades VII and VIII.
9:45—Arithmetic, Grades V and VI.
9:55—Arithmetic, Grades I and II.
10:15—Arithmetic, Grades III and IV.
10:30—Writing, Drawing, Music, or Hand-work.
10:45—Forenoon recess.
11:00—Grammar, Grades VII and VIII.
11:15—Grammar, Grades V and VI.
11:30—Reading, Grades I and II.
11:45—Language or Reading, Grades III and IV.
12:00—Reading, Grades V and VI.
1:00—Noon intermission.
1:05—General Exercises.
1:25—History, Grades VII and VIII.
1:40—History, Grades V and VI.
1:55—Reading, Grades I and II.
2:15—Reading, Grades III and IV.
2:30—Reading, Grades V and VI.
2:45—Afternoon recess.
3:00—Reading, Grades VII and VIII.
3:15—Geography, Grades V and VI.
3:30—Reading, Grades I and II.
3:45—Geography, Grades III and IV.
4:00—Geography, Grades VII and VIII.

Grades I and II, III and IV divide time assigned as seems most advisable.

The time for closing each recitation is given.

How Teachers May Waste Time

By repeating questions and answers.
By making too much of trifles.
By spending too much time with slow pupils.

By giving inexplicit directions.
By unskillful and illogical questioning.
By promoting pupils too soon, and thus confusing them.
By illogical arrangement and development of lessons.
By tardiness in beginning work after an intermission.
By allowing tardy responses to questions and commands.
By poor assignment of lessons.
By failing to see that all pupils are at work.
By attempting to teach before attention is secured.
By failing to become acquainted with the physical defects of certain pupils, such as deafness or nearsightedness.
By doing all the mechanical work, and not allowing the pupils that privilege.
By making lengthy explanations when a blackboard illustration or a picture or map would make the same point clear in less time.
By burying lessons with too much talk.
By nagging and scolding.
By explaining what pupils already know.
By giving orders, and immediately changing them.
By not using signals.
By correcting language of pupils when they should be made to correct themselves.
By explaining what pupils may study out for themselves.

Some Things the Teacher Owes to Herself

By Katherine Atherton Grimes

Much is said and written about the duties of a teacher to her pupils, her patrons, the school board and society in general. Sometimes a more than usually thoughtful person puts in a good word for the teacher by speaking of the duties of others to her. But there is one class of obligations, as important as any of these, that seems to have been generally overlooked. This is the question of the teacher's duty to herself.

The teacher's first duty is the same as that of everyone else. It is to make the precious gift of Life as well worthy the Giver as possible. To do this, she can not for a moment forget that the development of her own powers and possibilities is a sacred trust, and that the penalty of its neglect will surely be the waning of these qualities. Therefore, at every turn of life, she is bound to ask herself, "Is this best for me, and, being so, the best for all with whom I come in contact?" For it is

equally true that whatever is beneficial to herself in the real sense of the word also benefits all those whose lives touch her own.

The most common crime the average teacher commits against her own best interests is that of overwork. Long after her weary nerves and aching muscles cry for rest, the whip of "must" keeps urging them to further effort. This is all wrong. The time for anyone to stop work is when the limit is reached that separates good work from poor. She is herself the first one to teach the precept that "what is worth doing at all is worth doing well," but too often she fails to put this excellent proverb to use by stopping when she can no longer keep her weary frame up to the highest standard. When the teacher feels herself on the verge of a spell of "nerves," it is time to cut down the work somewhere so she can get the rest her system demands. To slight this warning is to court breakdown, failure, loss of position, and all the other bugbears that mean the disappointment of a lifetime's dreams. To prevent this state of things, the teacher should, at the very beginning of her work, take accurate stock of her bodily strength as well as of mental abilities, and work no further than the limit of either will warrant. For the proper conservation of the powers she has been at such pains to train, she must take every precaution to prevent an overdraft on them.

Too many teachers make the mistake of assuming for themselves every responsibility of the daily work. This is an error, for two reasons. It is too heavy a burden for one to carry alone, and it cheats the children out of one of their most important rights—that of learning to do things for themselves. As far as possible, the manual work of the room, such as keeping it in order, watering the window plants, straightening up the reading table, collecting and distributing materials, etc., should be left for the children. This work may not amount to much for a single day, or for one week, but it is quite an item in the year's expenditure of energy, after all. The pupils should be made to feel that they are themselves responsible for the proper preparation of their lessons. There should be the minimum of "Come, Fred, get your geography," and "Mary, a poor reading lesson means that you must stay after school." These points should be understood by the pupils once for all. Then the weary grind of minute-by-minute worry over a lesson preparation is done away with. It will take very little enforcement of this sort of discipline to fasten the essen-

tial points firmly in the pupils' minds, and they should be made to realize that the law, once made, is inexorable, and that their fate depends entirely upon themselves.

The teacher owes it to her own development to take time for the particular study in which she is most interested. If she intends to return to college for a post-graduate or degree course, after a time, her work will naturally be some sort of preparation for this. There is usually some hobby she would like to mount if she could, and, whatever it is, from atoms to embroidery, it will give her the needed relaxation and rest to spend a little time every day in its pursuit. When the wear of the daily grind begins to be felt too keenly, some way must be found to lighten or change the work. Many teachers burden themselves too much with "written work" to be corrected after school hours. It is a rest to both teacher and pupils to omit this entirely for a few days. If that is out of the question, some of the older pupils can be allowed to help with it.

Late hours, spent over the daily tasks or socially, are a mistake. The teacher ought to go to her work every morning feeling rested and fit to cope with any possible difficulty. If she can not feel so, there is something wrong, and it should be found and remedied at once. The teacher owes it to herself to cultivate a habit of optimism, and to get the best possible out of every day. She should study to absorb and emanate as much of the world's good cheer as possible. Thus, and thus only, may life mean what it should for herself and others.

The Real Value of Written Work

By Geoffrey F. Morgan

"Good gracious!" we exclaimed, in astonishment. "You don't mean to say you're putting all those papers in the stove!"

"I certainly am," declared the teacher, unashamed. "Why, what would you have done with them?"

"Marked all the errors and placed a grade at the top of each, copied the grade in our notebook, and then given the papers back to the pupils," we replied.

"Do you really think the results obtained are worth so much labor?" she inquired.

"Why, yes, I suppose so. At least, we were always told to do that. In fact, how is the pupil to know his mistakes unless they are corrected?" we demanded, getting on the defensive.

"Of course he won't know them," she conceded promptly,

"but I don't think that's the best method of pointing them out."

"How shall it be done, then?"

"I always glance over a set of papers and pick out one or two errors that seem fairly common to all. Then I give a lesson on those next day. In this set that I am just burning, for instance, I find that most of the pupils have failed to make the number of the verb agree with the number of the subject. Now I might take a blue pencil, cross out all the cases of 'you was' and write 'you were' over it. This would take some time, about ten per cent of the class would see it, and about one per cent would profit by it. Instead, I have made a note of this particular error, and tomorrow I shall send the class to the board and give them some drill on the use of 'was' and 'were.' This will make the question of agreement in number a primary one instead of a merely incidental one.

"In another set which I have, a review in history, I find that most of the class fail to understand exactly what was accomplished by the Emancipation Proclamation. Instead of writing explanatory notes and comments all down the margin of the papers, I shall take five minutes of the history period to explain just what the Emancipation Proclamation did. I shall not try to 'draw it from the pupils,' because they have just shown that they don't know it. I shall tell it to them myself and then I shall ask them to write that particular answer again."

"Do you ever give back the written work?" we asked.

"Oh, yes, sometimes. If a boy does very well, I always write E on his paper and hand it back, and I usually give back a poor paper, too, as it may help to spur the pupil into activity. But I never try to make many corrections in either case, just a few comments of a comprehensive nature.

"The fact of the matter is that the 'mark' is the only thing a boy wants to read. When he gets his paper back, he looks at the mark, glances at the rest, and then crumples the whole thing in his pocket. Have you ever seen pupils do it?"

We sighed as we remembered how frequently we had seen our own pupils treat our careful criticisms in this way.

"Many teachers suppose," the teacher went on, "that children are so anxious to learn that they will joyfully study and absorb the wisdom which the teacher drips down the margin of the paper. They think that the border of the test paper is a legitimate opportunity for individual instruction. My own careful observations have not led me to any such conclusion.

All that the pupil is really interested in is the E or the P."

"Don't you believe in marking papers in per cents?" we querried.

"No," returned the teacher, with decision, "I certainly do not. What could be more ridiculous than the idea of taking two history examination papers, written in totally different styles, and by totally unlike pupils, and grading one eighty-six per cent and the other eighty-seven and one-half per cent?"

"It is sometimes a little hard to determine——," we began.

"Why, it is practically impossible to grade two papers to within ten per cent of each other. These finer distinctions are simply farcical. I wonder that teachers can look pupils in the face and tell them that one girl had half a per cent higher grade than another.

"Did you ever think how much a pupil's mark depends on what you have for dinner?" she continued. "Perhaps you have dined well, the room is comfortable and you have just had good news from home. You take up Johnnie's paper. Johnnie has answered the first half of a question well, but the last half is badly mixed. 'Oh, well,' you say, 'he had part of it right, anyhow,' and you mark him eight accordingly, ten being the highest. At another time you are having a siege of dyspepsia, the stove is smoking, and the storekeeper has overcharged you forty-five cents. 'Good gracious,' you exclaim, gripping the blue pencil wrathfully, 'won't Johnnie ever get things straight!' And you scrawl a three in the margin. Isn't that often so?"

Our conscience smote us.

"We need to realize that the chief value of written work is the writing of it. Pupils should have frequent tests, because they are the best means of showing the pupil what he actually knows. They should be very varied in character. They should contain one question, five questions, ten, twenty. Sometimes each question should be answered with one word, sometimes each should require a paragraph. Some reviews should be simply tests of actual knowledge, others should demand reasoning and deduction. Some should be very hard, others should be very easy.

"Many times a child thinks he fully understands a situation until he is requested to write out his knowledge. He then finds he is unable to crystalize his vague ideas into definite words. It sometimes takes a written recitation to prove to a pupil how little he knows.

"But the teacher must always bear in mind the fact that the examination is for the pupils' benefit and not for her own. It is to show *them* what they know, not to show *her*. Nevertheless, as I said a few minutes ago, it is an easy matter for the teacher to learn from the written work what points need further elucidation. One should never be discouraged by the meagerness of results in an examination. No one could tell on paper everything he knew. Children remember largely by association; therefore, the skilled questioning of the teacher will lead them to remember a long succession of facts. In a written test this suggestion is entirely absent; therefore, you will often hear a child say, 'I quite forgot to tell about so-and-so and I really knew lots about it.'

"As a general thing, therefore," concluded the teacher, "I require a large amount of written work. I do so because I believe it helps the pupil to classify and arrange his knowledge by causing mental reaction. I believe he learns through the effort required to express his thought in sentences, and not through the comments with which I decorate his margin. Therefore, I collect the written work, look it over, note down the points which require special attention, put the papers in the stove, and devote my time to doing something that will be more helpful to me and to my pupils than grading papers would have been."

The Teacher's Personality

By President William DeWitt Hyde

Personality is what wise employers of teachers try to secure above all else. People with mean natures and small souls ought never to try to teach. Still, personality is greatly capable of cultivation. It is largely an affair of our own making. Five great schools of teachers tried to find a solution to this problem. They were the Epicurean, the Stoic, the Platonic, the Aristotelean and the Christian. Whoever follows the teachings of all these schools will become a popular and successful teacher, and anyone defective in a majority of them is unfit to teach.

The Epicurean idea was that one should get, at all costs, as many pleasures as possible. Teachers should have good food, no hurried meals, a comfortable room in which to be quiet. In the long run these are half the battle. Teachers should not deny themselves these. Rest, quiet, and good food are necessary. Next is needed wholesome exercise. The teacher shut

up for five or six hours must have one or two hours under the open sky every school day, care free. The teacher should do a lot of outdoor things in vacation, and the one who doesn't is falling away even from this low ideal.

The Stoic teaches one to keep the mind free from all worry and anxiety; the mental states make the man. The teacher's troubles can be reduced by reducing the mental worries. The blunders once made should be left behind, not brooded over. There is no situation in which we can not be masters, is the Stoic's lesson. Every teacher must some time learn it. The teacher's life is more full of general discouragements than any other profession, but the Stoic formula will overcome them. Teachers should live in care-proof compartments.

Platonism bids us rise above this world. Platonists were not the most agreeable people to live with. Much that passes for Christian religion is simply Platonism in disguise. Still, it contains some truth that every teacher ought to know and sometimes apply. A teacher would hardly keep his poise without these Platonic resources, but moderation is necessary.

By the Aristotelean school, man was to find his end here and now, on earth, not in Heaven. Teaching is an extra hazardous profession as far as nervous energy is concerned. The teacher's problem is one of proportion—what to select, what to leave out. The essentials to the main end ought to be taken, the others left. The teacher must say no to calls good in themselves, but not for themselves. Amateur theatricals, dancing and dinner parties ought to be taken part in only in great moderation. Physical health and vivacity of spirits must be maintained at all cost. Teachers should be sure what they do is best for them and then never mind what people say. Teachers should have their own individual end in view.

The counsel of the greatest Teacher remains. Christ says to the teachers to make the interest and aims of each pupil their own. Where the un-Christian teacher's work ends, the Christian teacher's work begins. Teacher and pupil are engaged in a common work. The attitude of the Christian teacher is, "Come, let's do this thing together; I'm ready to help you and want you to help me." The successful teacher looks forward to the pupil's future. Teachers learn to see with pupils' eyes, share their work, rejoice in their success, be more sorry than they at their failures, lead them, never drive. Any teacher who can combine the five qualities I have mentioned will find teaching a pleasure and achieve success.

Some Helps in Arithmetic

Problems That Mean Something

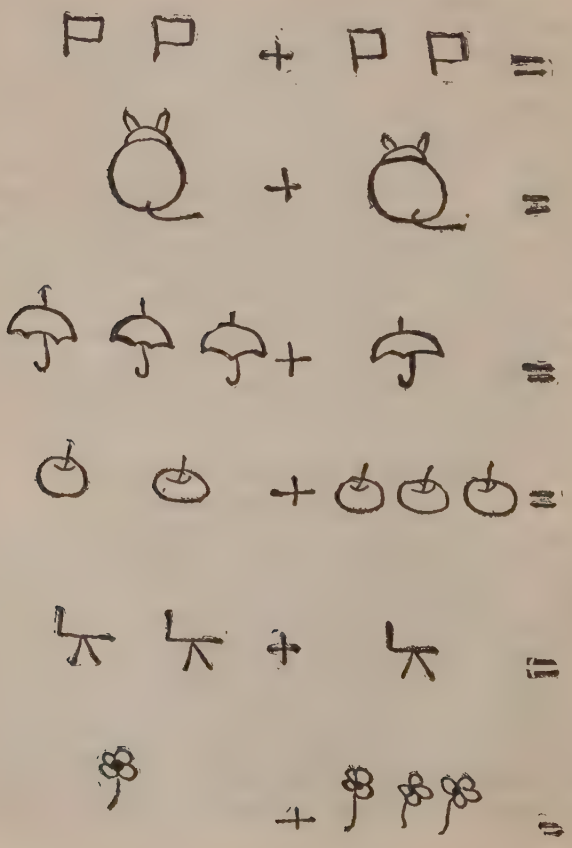
It is a sad comment on the schools, if after spending seven, eight or ten years in the study of arithmetic a boy cannot tell the number of feet of lumber required to fence the yard, or if he cannot quickly and correctly solve any problem in the transactions of the ordinary affairs of life. In the higher grades constant attention should be given to the analysis of problems. The "why" of each step should be required. Train the pupil to state each process in regular order and to give the reason for each step. Do not stupefy and disgust pupils by ceaseless repetition and meaningless definitions and mystified solutions of problems that never occur in real life. The analyses should be brief and simple, the plain what we have, what we want, and how to get it. There must be definite tasks and thorough tests; there must be frequent reviews to strengthen and reinforce the teaching of former days. We must get rid of that everlasting, never ending working of identical problems under some given rule without any effort at thought-awakening or mental advance.

Beginners' Number Cards

By Eleanor M. Jollie

There are several reasons why it is better to have children do a considerable portion of their copy work from individual cards rather than from the blackboard. Board work is hard upon the eyes, and it is very difficult at first for little children to "keep the place" in making the long transfer from board to paper. They are much more apt to get the work "upside down" and out of its proper order than when they have it right beside them. A set of hand-made number cards is of much value during the first six or seven weeks of school. The simple outline pictures are drawn with pen and ink upon manila cardboard 3½x5 inches. One side of the card is divided

into four sections. In each section is placed a group of not over five pictures. When the cards are handed to the children for the first time they are merely requested to copy the groups as given. When the figures are learned the children are asked to place with the group the number that tells how many. To keep the rapid workers busy after they have finished the required work, they may be given considerable liberty in making ornamental borders of the lines dividing the paper into the four sections. The reverse side of each card contains picture examples involving the signs of addition and equality. These



picture stories very naturally lead to the next step, that of substituting figures for the picture.

While the plan and arrangement of the entire set of cards are the same, yet no two of them are alike; the pictures on each differing from the others. This provides the necessary variety to allow of their frequent and continued use.

A Jack Horner Pie

"So he put in his thumb, and pulled out a plum and cried—"

"3+4=7," said Ray, as Miss Jackson paused. "Put in your thumb, Beth," said Miss Jackson, as she nodded to her visitor and drew a chair close to the number table. "We are having a Jack Horner pie, and it is full of plums. Well, Beth, what does your plum say?"

"6+3=9," said Beth.

The visitor examined the pie. A large tin milk pan stood upon the table, filled with sawdust. In the sawdust were the plums, little clippings of cardboard with questions such as: 3+2=, 9—6=, etc. written upon them. They were the same cards, by the way, that Miss Jackson had used daily, but it is so much more fun to pull plums out of a pie than to read numbers off a card.

Why not have a Jack Horner pie in your school, too, some day when the number drill drags, and see the interest it awakens?

Exercises in Time Drills

We find many pupils on entering the grammar department unable to tell the time of day readily, much less to compute simple problems in time. Such is largely a neglect in the primary department. Pupils should be thoroughly instructed in how to tell the time, and given much drill work in simple problems in time. Such work, if rightly presented, will be inviting to pupils and therefore interesting. Instruct the pupils in the use of letters A. M. and P. M. and their signification when associated with time, and then use drill work similar to the following. Have much drill in ordinary time by using a clock face, which can be procured for a small sum, or if you have an old dial, make one of your own and the cost will be very light.

NO. 1.

1. How many days from Sept. 10 until Sept. 28?
2. How many days from Sept. 1 until Oct. 2?

3. How many days from Aug. 10 until Oct. 25?
4. How many days from July 4 until Aug. 28?
5. How many days from April 8 until May 9?

NO. 2.

1. How many hours are you in school each day?
2. How many minutes are you in school each day?
3. Find the number of hours between—
   8 A. M. Monday and 8 A. M. Tuesday.
   9 A. M. Tuesday and 7 P. M. Wednesday.
   6 A. M. Sunday and 9 P. M. Tuesday.
   2 P. M. Wednesday and 3 A. M. Friday.
   6 A. M. Thursday and 1 P. M. Saturday.
4. If Christmas falls on Wednesday, on what day of the week will January 18 be?
5. If July 4 comes on Monday, on what day of the week will September 1 be?

NO. 3.

1. Find the number of minutes between—
   7:20 P. M. and 11:30 P. M.
   6:45 A. M. and 11:45 P. M.
   8:15 A. M. and 12:15 P. M.
   3:40 P. M. and 3:40 A. M.
   6:33 A. M. and 2:50 P. M.
2. Find the time in days between—
   July 4 and August 10.
   May 8 and June 14.
   April 12 and July 4.
   August 28 and September 19.
   October 14 and December 25.
3. How many hours in each of the above?
4. Write the names of the twelve months, the abbreviation for each, and the number of days in each month.
5. Draw five neat diagrams, each representing the face of a clock. Make them show the following times of day: 6:20, 4:15, 9:30, 8:15, 12:10.

Number Stories

Tell the children to play they are an animal or a plant and to make a story about themselves. One child may say, "I am a hen. I had ten eggs. A boy came and got six for his mother to bake a cake with and I had four left." Another may say,

"I am a rose bush. I have seven roses and five buds. Nellie picked four of my roses and two of my buds. She sold the roses for three cents apiece and the buds for two cents apiece. She would get sixteen cents for all." These stories aid in developing conversational ability as well as being number tests.

A Dozen Drills on the Multiplication Table

Give each child, or better still, have each child make, a small box. Into these boxes have each child put a set of nine two-inch cardboard squares. If the squares are of bright colored cardboard they are more attractive. Upon these squares let the children write, one figure upon a square and as large as possible, the figures from one to nine inclusive. Toothpicks dipped into ink will make a very good-sized figure upon the squares. The material is now ready for many interesting number drills.

I. The children mix up the squares in the boxes. Each child in turn recites a table, using his cards as they happen to come. The teacher chooses the table. This is an excellent drill to avoid always reciting the table in the same order, and to insure rapid thinking.

II. Each child in the school takes a card from his box. Let one child come to the front of the room and say, "If you multiply the number that you have in your hand by six," showing his card, "what will you have?" "Thirty," replies the child addressed. "Your card says five," replies the questioner. To another, "If you multiply your number by six, what will you have?" The little air of mystery in this drill holds the attention of the whole room.

III. Have one child in each row choose a card and come to the front of the room. The other children each choose and place one card on their desks. The leaders pass quickly up the rows and give results obtained by multiplying the number indicated by the cards they hold with the cards upon the desks.

IV. Use one of the boxes for a grab-box, and let the children, one by one, recite the table which the grab indicates.

V. Have two children arrange their cards in the same order along the crayon ledge of the blackboard, in different parts of the room. Tell the two chosen to use chalk, and above the figures to write the answers, multiplying the figures on the cards by three, or nine, or eight. At the word, "Start!" the race begins. The object is to get quick and accurate work.

VI. Let two children bring their boxes of cards to the front

Blackboard Drawings Typical of the Autumn Season

These sketches may be made very pleasing by the use of colored crayons. The rich hues of Autumn should be taken advantage of at every turn.

of the room, and without looking, each pick out a card, holding them so that the seated children may see. The children in their seats write the answer found by multiplying the numbers together. Repeat until ten or twelve answers are obtained, and then have the lists compared with a reading of the answers.

VII. Have little riddles given. "If I multiply my card by eight, I shall have forty; what does my card say?" "If I multiply my card by seven, I shall have sixty-three; what card have I?"

VIII. As each child is able to repeat a table perfectly, as the table of nine, punch a hole into or put a star upon the card which has nine upon it. It is a great comfort to see result from labor.

IX. The children arrange their cards in order on the desks, so that any card may be easily found. The teacher commences to tell some little story as: "Ida was walking along. She was going to have a party, and her mother told her that she might invite 4×5 children." At the mention of 4×5, every hand is raised to answer 20. "As Ida walked along, she saw some violets. I will pick some for the table, she thought. I will pick ⅛ of 64 for each child." At the words ⅛ of 64 the cards reading 8 are held up. And so the story goes on. The most indifferent child will be interested in this little drill, and hard thinking will be the result. After a little the children are able to tell the little stories and ask the questions.

X. Place a row of cards along the front of the room on the floor about a foot apart, as 8, 2, 9, 3, etc. The children, one after another, hop along the line of figures. The object is to give the combinations while hopping, as 16, 18, 27, etc. A most excellent drill this will be found for stirring up sleepy children.

XI. Each child takes a card, and the school forms a circle around the room. One child takes his card, shows it to the children and runs around the outside of the circle, touching any of the children he pleases. At the touch of the runner, the child touched gives the answer which results by multiplying the numbers on the two cards. If a child fails he must take his seat.

XII. A little game which we call making a border is interesting to children. Each child selects a card to begin with, and they all form a line. Marching by a long table, No. 1 lays his card on the table corner and says "8," if his card says 8. No. 2 puts his card next to it and says "32," if his card hap-

pens to say 4. No. 3 says "16," and so on. If a child cannot answer instantly, he must pass on, taking his card with him. The whole school ought to be in their seats in three minutes from the time of starting.

A Good Number Game

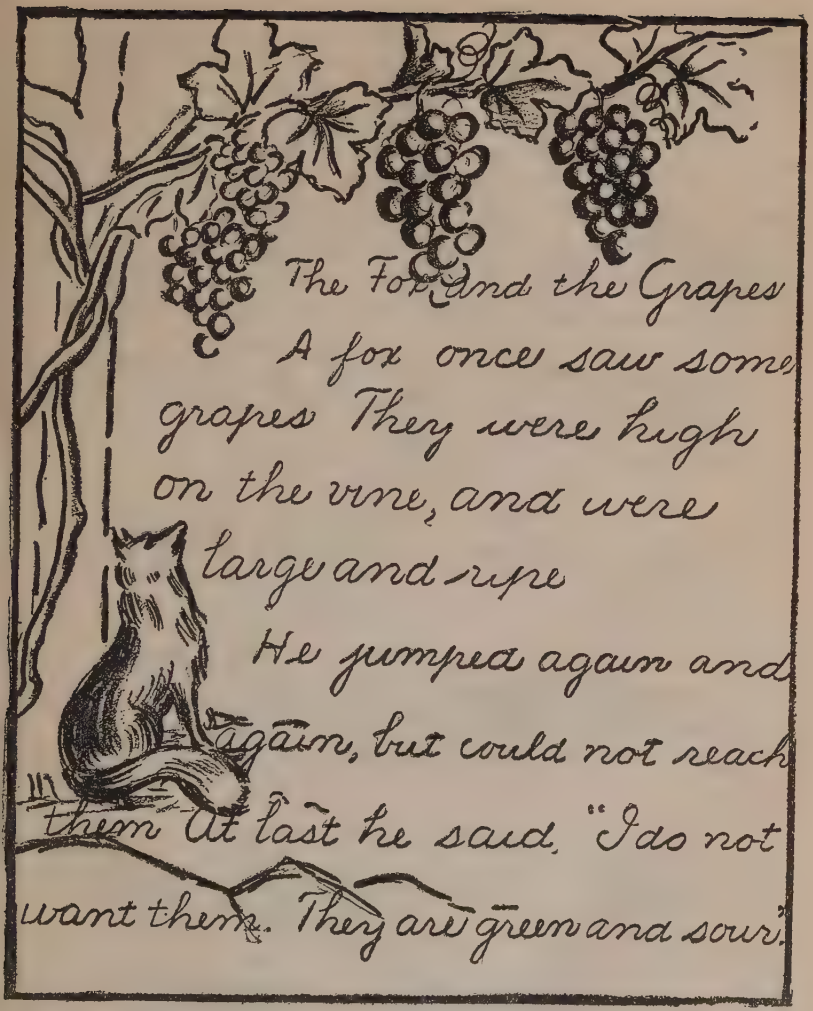
A number game that second grade children will enjoy is as follows: "Let us all sit up and look thoughtful for we are going to have a little game. I am thinking of a number that is a part of sixteen." Answers come, 4 is ¼ of 16, 8 is ½ of 16, 2 is ⅛ of 16. "Mary has the next turn, having found the number of which I am thinking." Then Mary, standing, says, "I am thinking of a number that I can divide by two." Again the hands are raised, and the answers come, $20 \div 2 = 10$, $14 \div 2 = 7$, $12 \div 2 = 6$, and James has the next turn. So it goes on, for five or ten minutes. The pupils do not realize that the teacher is giving them the same review that they tire of so easily in class. The game may be changed to any review. This game is helpful for those pupils who may be a bit dull, by calling on them for results frequently.

Fall Problems for Third Year Pupils

By Eleanor M. Jollie

A splendid set of problems for a third grade may be based on "The Huskers," Whittier's beautiful poem. The poem appeals to children. It has nothing of the "melancholy days" atmosphere about it but is full of color, out-of-door life and joy. Teachers of country schools have the opportunity of teaching this poem out-of-doors. Most of us will have to be contented with pictures. Collect black and white prints, if colored ones are not obtainable from magazines. Small ones will do. Take a box of water colors and go over the pictures, washing in the green and blue and yellow where they belong. When these little colored prints are pasted to gray cardboard or cartridge paper and fastened in a row around the room, they look very much like water colors. The poem will teach what pictures to collect, for every stanza frames a distinct scene. Although the problems following have for their foundations the things mentioned in the poem, they are so arranged that they may be given without touching upon the poem at all.

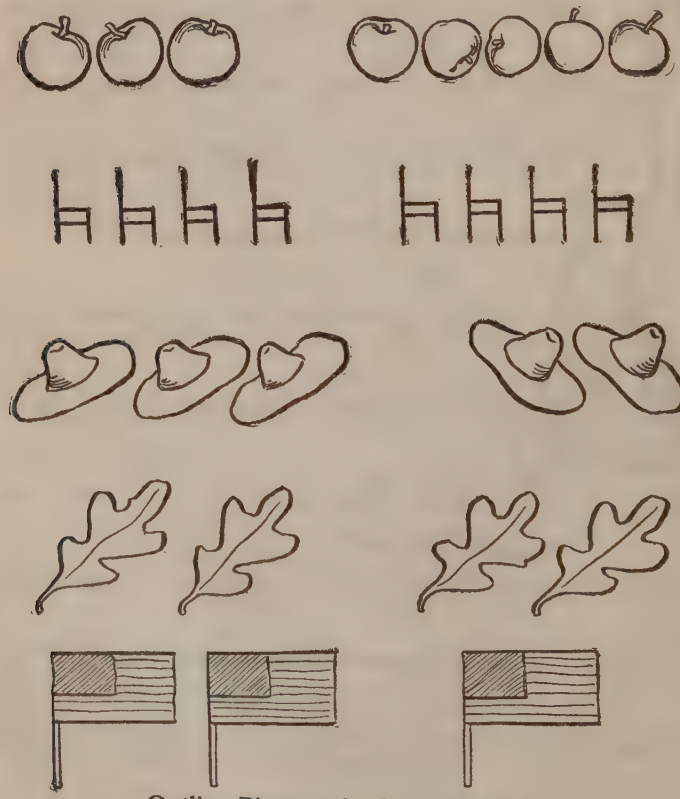
(1.) A harvest field was 200 feet long and 122 wide. How many feet around it? (2.) On October 10th the sun rose at 5:51 A. M. and set at 5:12 P. M. How long was the day? (3.) There


The Fox and the Grapes
A fox once saw some grapes They were high on the vine, and were large and ripe
He jumped again and again, but could not reach them At last he said, "I do not want them. They are green and sour."

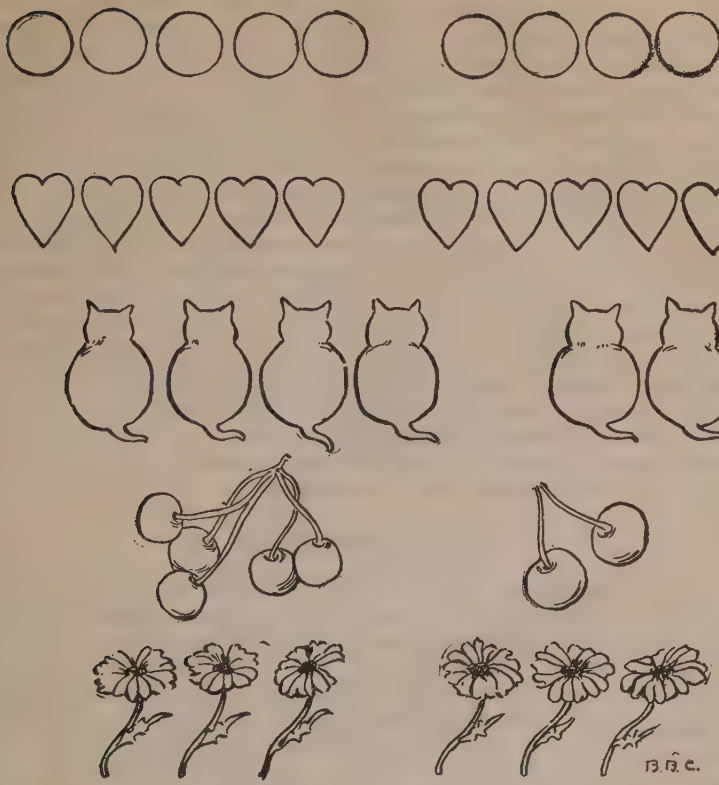
Reading Lesson of "The Fox and the Grapes"

A blackboard reading lesson is regarded with much greater interest if the text is supplemented by an illustration.

were 1000 trees all gay with autumn colors. 245 were maples, 496 were elms and the rest were chestnut trees. How many chestnut trees? (4.) 10 school girls gathered asters with which to decorate the schoolroom. May gathered 4, Alice 7, Kate 12, Jennie 27, Ella 25 and the rest 16 each. How many sprays of asters? (5.) They put the asters into 5 jars. How many in each jar? (6.) A squirrel gathered 2 pecks of acorns. Of these he used 3 quarts for food while working. How many did he have to store away? (7.) There were 27 rows of corn in a field and 14 hills in a row. How many hills of corn in the field? (8.) A farmer had 480 acres of land. One-eighth of it was planted with rye, one-sixth of it with barley, one-



Outline Pictures for Number Cards



Outline Pictures for Number Cards

sixteenth was woodland, one-fourth of it was planted with corn and the rest of it was planted with wheat. How many acres each of rye, corn, woodland, barley and wheat? (9.) 320 pumpkins were ripening in the sun. ½ of them were sent to the city. How many were sent to the city? (10.) If each barrel held 32 pumpkins, how many barrels did it take? (11.) Across the pond was a walnut grove. 4 boys each gathered from it 4 quarts of walnuts. How many pecks did they gather? (12.) The pond was 284 feet across. If the boys took turns rowing, how many feet did each row? (13.) Some autumn leaves had a little dance. 46 had red dresses, 29 yellow ones, 64 green ones, and 42 brown ones. How many leaves?

(14.) There were 36 chestnuts on a branch. The frost opened 1-4 of them Monday, 1-9 of them Tuesday and 1-6 of them Wednesday. How many chestnuts were opened in all? (15.) Farmer Brown sold milk for 6 cents a quart. On one street Mr. Smith takes 3 quarts, Mr. Mitchell 1 1-2 quarts and Mr. Wilson 4 pints. How much money did Farmer Brown receive in one day from the three men? (16.) It took the wains 15 minutes to go from the field to the barn, and 5 minutes to unload. It took only 10 minutes for the wains to return to the field. What part of an hour did each trip take? (17.) 80 people came to the husking bee. 18 were children. How many grown people were there? (18.) The lanterns were hung 4 feet apart. If 224 feet of string were used, how many lanterns were there? (19.) It took a pint of oil to fill each lantern. How many quarts did it take to fill the lanterns? (20.) At supper, among other things, 8×5 pounds of ham, 12×10 rolls, 2×2 pints of pickles, 2×4 pounds of butter, 2×8 pies, 4×4 cakes, and 4×5 quarts of coffee were used. Tell me how many rolls, cakes, pies, etc., were used.

Personal Problems

Children in lower grades like to see their names in connection with problems. Give each child a turn. Problems suitable to the season arouse interest; Christmas trees and toys at Christmas time and turkeys at Thanksgiving appeal to small men and women. The following is taken from a lesson in December given in the first term of the fourth year. The problem on the board was: Tony had 200 Christmas trees. He bought 300 from Maggie. He then sold 100 to Peter.

You may read the problem, Frank. How many Christmas trees had Tony, Jennie? How many did he buy from Maggie, Elizabeth? How many did he have altogether, Walter? How did you find that, Peter? You may analyze as far as we have gone, Florence. How many did he sell, Nicholas? What is the question for the whole example, Louis? How can we find that (meaning what process), Harry? You may analyze the last part, Ida. Now analyze the whole example, Hilda. The class may analyze it softly. Now the first row, the third, the second, the fourth. You may analyze until I tell you to stop, Arthur.

The teacher stopped Arthur in the middle of the analysis and called upon an inattentive child in the front seat. He failed

to take up the thread and there was an immediate stiffening of small fingers to show that they were not going to be caught. Three or four examples were developed in this way. Then the teacher continued. Write the statement of the first one on the board, Mollie. When she has finished, Daniel may write the second, Frank the third, and the class may write the statements upon their papers. Hilda may see how many can whisper the analysis of the first; Louis, the second; Jennie, the third.

The children at the board wrote slowly and carefully, keeping a little behind the seat workers. Each little keeper worked carefully and systematically. If a child failed in the analysis, he was questioned just as the teacher questioned. She walked up and down the aisles, pointing out mistakes, praising the correct work, urging the lazy ones, but her ears were open to the slightest mistake in the softly spoken analysis. Each child knew he would be required to go to the board or hear the others analyze, and it was a great disgrace to be unable to take the turn when it arrived. Once a week the problems of the week were placed upon the board, and the children were called upon to supply the question and the analysis without help. Then each problem was numbered. Each pupil received a number, and he or she began to write the statement for the problem corresponding to that number. In this way the children sitting near one another worked upon different problems and there was little chance of copying. As they finished a statement it was covered by a slip of paper or a blotter kept for that purpose. The teacher passed around the room, marking each statement as completed; each neat worker received red marks; the poor, blue; and the very poor were told to rewrite their work.

Points in Teaching Multiplication

Multiplication being simply a review, give only short examples, with the multiplier not exceeding three figures. Two or three short examples will produce better results than one long one, besides being easier to correct. If ciphers are at the right of either of the factors, the easiest and quickest way is to direct the pupils to set the multiplier under the multiplicand so that all the right hand ciphers will be at the right of the figure in the multiplier or multiplicand. Then multiply as before, bringing down the ciphers in the product, as:

456	789
230	450
1368	3945
912	3156
104880	355050

If the ciphers are at the right of both multiplier and multiplicand direct the children to set the significant figure of the multiplier under that of the multiplicand and multiply as before, bringing down as many ciphers at the right of the product as there are in both factors. Many teachers object to this method, contending that children forget to bring down the ciphers. They will not forget if they know that an example minus the ciphers will not be received. It seems a waste of time to bring down two or three ciphers in the partial product when once will suffice

Flag Number Device

For number drill on the tables, fasten twelve Dennison sticker flags in a circle. Place figures from one to twelve under the flags in the circle. In the center of the circle place another flag. Have a figure on a piece of paper to place upon the middle flag, which denotes the number of the table on which the teacher wishes drill. The pupil who can successfully give the whole circle may wear a little flag fastened upon a garment.

Farm Arithmetic for Primary Grades

By C. R. Birch

While the subject of agriculture is receiving its due share of attention in our rural schools, and even in our city grades and high schools, may we not make our arithmetic more practical without in the least detracting from its cultural or disciplinary value? The exercises submitted have been used with good results. They are, however, but suggestive and not meant as a complete outline or a course of study in primary arithmetic.

1. Prepare a number of pasteboard cards about 8x10 inches in size. From an old seed catalogue, or any other available source, cut pictures of potatoes, tomatoes, turnips and other farm products. On the first card place the picture of one object, making the figure 1 beside it plainly. On the second card, place the pictures of two objects and the figure 2. Be careful to have the pictures and figures large enough to be

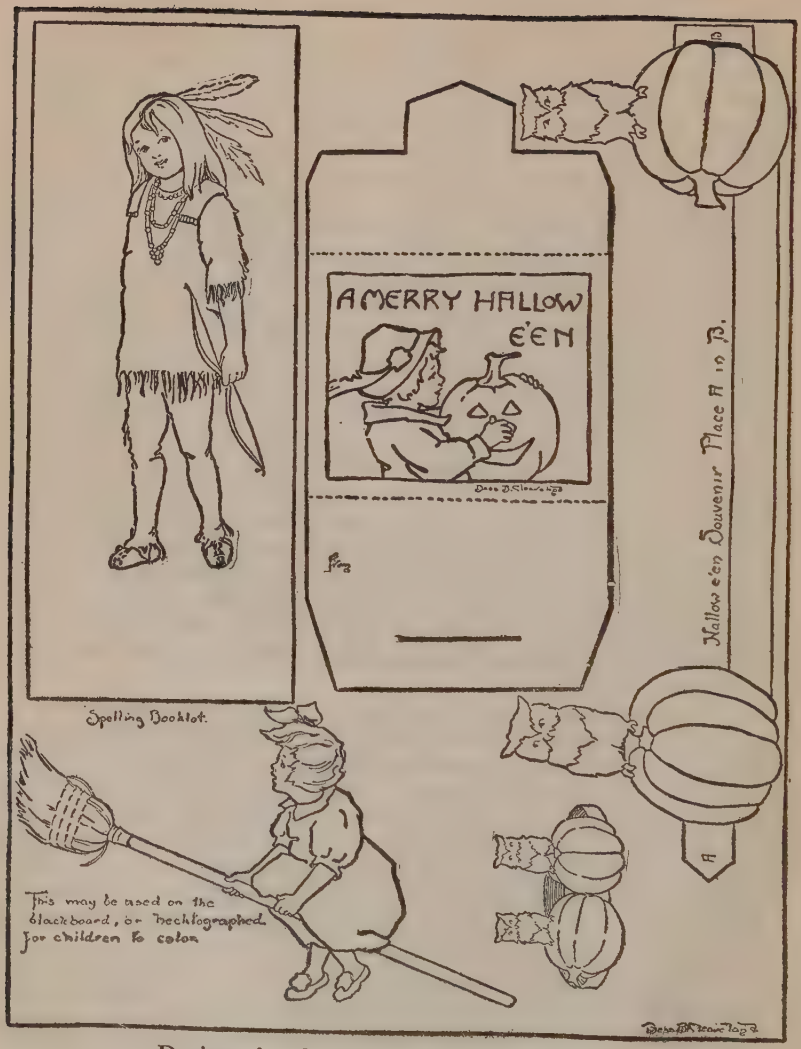
plainly seen by all the members of the class. In like manner, prepare cards up to and including 10. By means of these cards teach the children to count to ten and recognize the figures. Other cards should be prepared representing all the combinations in addition up to 10. Do this by grouping a part of the objects at one end of the card and the rest at the other, as 2 at one end and 3 at the other, to teach the addition of 2 and 3. The figures should also appear on the card. The plus sign should also be introduced and its meaning illustrated. Later you can arrange cards showing three or more groups of figures and objects, as 3, 3 and 3; 4, 5 and 1. Children should be encouraged to make problems of a similar nature, illustrating them by drawings of farm products.

2. To do the above work thoroughly with a class of beginners will require considerable time. The cards should next be used to teach quick observation. After the children have learned to count to ten and recognize figures and combinations, a number of cards without the written figures should be used and the children taught to recognize quickly single groups up to 5. From 5 to 10 the objects should be arranged in two or more groups. Show a card and get the children to announce the number of objects shown. They will take great interest in this and will soon be able to tell the numbers at sight. Encourage a little healthy rivalry to see who can give the correct answer first.

3. Teach subtraction by means of cards or objects in a similar manner. Show a card upon which a group of four objects appears. Next show a card having but two objects. Let the children give the difference. After some drill of this kind, use cards having two groups, the larger at the left and the smaller at the right. Place the minus sign between them and explain its meaning. Drill on all tne possible subtractions involving numbers below ten. When practicable, allow each child to have objects and make subtractions, always naming the objects handled, as, "9 apples minus 4 apples," etc.

4. Show a card representing two objects. Ask the children how many there would be on two such cards; three; four; five. In this way develop multiplication as far as the children are capable of going.

5. Give each child ten objects. Divide them into two equal piles. Show that it can be written thus: $10 \div 2 = 5$. Using nine objects divide by 3; using eight objects divide by 2 and 4; using six objects divide by 3 and 2.


A MERRY HALLOW E'EN
Spelling Booklet.
This may be used on the blackboard, or hectographed for children to color.
Hallow e'en Souvenir Place A to B.
A
B

Designs for October Construction Work

Here is a page of ideas for spelling booklets and Hallowe'en souvenirs. Hectographed copies to be colored may be given to small pupils.

6. Use a set of liquid measures,—gill, pint, quart and gallon. Lead the children to discover how many times the gill measure can be filled with water and emptied into the pint measure. Write on the board: The pint measure holds four gills. Proceed in like manner with the larger measures. Now have the children work out answers to such questions as these: How many gills in one quart? How many pints in one gallon? In two gallons how many quarts? How many times can you fill the gill measure from the quart measure? How many times can you fill the pint measure from the gallon?

7. Give each child a strip of paper one inch wide and twelve inches in length; also a pasteboard one inch square. Tell the children that the bit of pasteboard is just one inch each way and lead them to discover for themselves the length of the strip of paper. Mark the inch divisions on the strip. Write on the board: The paper is 12 inches long. The paper is one foot long. 12 inches=one foot.

Supply the children with foot rules. Perhaps it would add zest to the work to paste the strips of paper over plain rulers or heavy pasteboard pieces of the same length. Measure various objects, such as books, desks, tables. Cultivate judgment of distances by having the children guess the number of feet or inches from one object to another. Show the children a yardstick and lead them to discover the number of feet in one yard. Teach the word yard. Next develop the number of inches in a yard; ½ yard; ⅓ yard.

8. Teach the fractions ½, ⅓, ¼, by cutting objects to represent these parts. Show that 2-4 is the same as 1-2, and that 2-2 is the same as 1.

9. By means of toy money, teach the values of the coins below one dollar. Teach the meaning of the $ sign. By handling the imitation pieces, teach that five five-cent pieces are of the same value as the quarter; two five-cent pieces equal to the dime; five dimes in a half-dollar, etc.

10. Solve many problems similar to the following, using objects and toy money as far as practicable. Pictures may be used to represent objects. How much will three heads of cabbage cost at ten cents each? What will two yards of cloth cost at ten cents a yard. (Measure the cloth if practicable.) Find the cost of two quarts of cream at ten cents a pint. Sell three apples at five cents each; pay for same with a quarter; make change.

11. Teach the meaning of the word dozen. Teach the chil-

dren to separate piles of one dozen objects into ½ dozens; ⅓ dozens; ¼ dozens.

12. By means of a pound weight and sixteen 1-oz. weights, teach that there are sixteen ounces in one pound. How many ounces in ½ pound? In ¼ pound? Weigh various objects and sell by pound or ounce. Play store and buy and sell.

13. Since it costs two cents to mail a letter weighing one ounce, how many stamps must be put on a letter weighing three ounces? How many one-cent stamps? How many three-cent stamps? Play postoffice. Weigh and stamp letters. Use imitation stamps. (Something of elementary local geography might be introduced here.)

How to Teach Short and Long Division

By Christina Mount

Short division is best taught in steps. If the children are asked such questions as $12\times?=144$, $?\times7=14$, etc., when drilling on the multiplication tables, it will not be necessary to teach the division tables. After introducing the division sign give many short examples like the following: $8\overline{)32}$; $24\div6$. From that proceed to larger numbers, when the dividend is exactly divisible by the divisor, as: $2\overline{)2468}$.

The next step is when the left hand figure of the dividend is less than the divisor, as: $6\overline{)126}$. In teaching this many teachers allow the children to place a cipher under the first figure. It is not necessary. In fact, it is only teaching something which will have to be untaught. Along with this step may be taught examples where the right hand figure is a cipher, as: $4\overline{)480}$. Next when a cipher occurs in the quotient elsewhere than at the right. Then when the left hand figure of the dividend is not exactly divisible by the divisor, as: $7\overline{)98}$. Then by any number less than thirteen. If the children have been properly taught they will be able to divide by any number from 2 to 12. I do not believe in making them divide first by two, then by three and so on up to twelve. If they can divide by 4 they can divide by 8. Making haste slowly is the secret of success. If the first steps are carefully taught, there will not be any trouble with the remainder of the work.

If long division is taught in steps and a sufficient time given to each step, there will be little trouble. I do not mean beginning with 13 and proceeding to 100. If a child can divide by 13, he can divide by any number up to 100, provided the work

has been arranged according to steps. In the first step we give examples where the first figure or two figures of the dividend or partial dividend are exactly divisible by the divisor the true number of times, as for instance: 33)69993(2121
66

In teaching it, the child is led to see the method by such questions as, "How many times is 3 contained in 6?" Then since 3 into 6 goes twice, 33 into 69 will go twice, and so on. After a drill upon examples like the above, the divisor may be increased to three figures. I have never experienced any difficulty after the first example with three figures in the divisor has been explained. By placing the quotient above, the example takes less space, the children know just what figure to bring down next and there is a preparation for decimals as we teach them. It is important that many examples in this step be given, so that the pupils may learn to obtain the quotient figure by using the left hand figure of the divisor as a trial divisor, and the first one, two, or three figures of the dividend as partial dividend.

After mastering this step thoroughly the next step will be comparatively easy. Here two trials are necessary to obtain the quotient figure. For instance: 64)394. Since 6 into 39 goes 6 times, 64 into 394 will go 6 times. The pupil should be taught to multiply the 64 by 6 mentally. If the product proves too large he must be taught to take the next lower figure. It all depends upon his clear understanding of the first step whether he masters the second quickly. From the second to the third is comparatively easy. It consists in examples which require any number of trials to obtain the quotient figure. If the examples are carefully graded, experience will soon teach pupils to note the second figure of the divisor and whether the amount to be carried will make the product larger than the dividend, and in time they will become proficient in obtaining the true quotient figure by inspection. Carelessness in the selection of examples will lead the pupils into too many difficulties at once, and confusion is sure to beget a dislike for the subject.

No matter whether the examples are addition, subtraction, multiplication or division, many short examples are better than a few long ones. The sight of a multiplication example with five or six figures in the multiplier and eight or nine in the multiplicand is enough to appal any child. Mistakes made in

a long example are not easily corrected. Children love to arrive at results quickly, and a few short examples involving the desired principle will receive closer attention than several long ones.

Test Work in Fundamentals

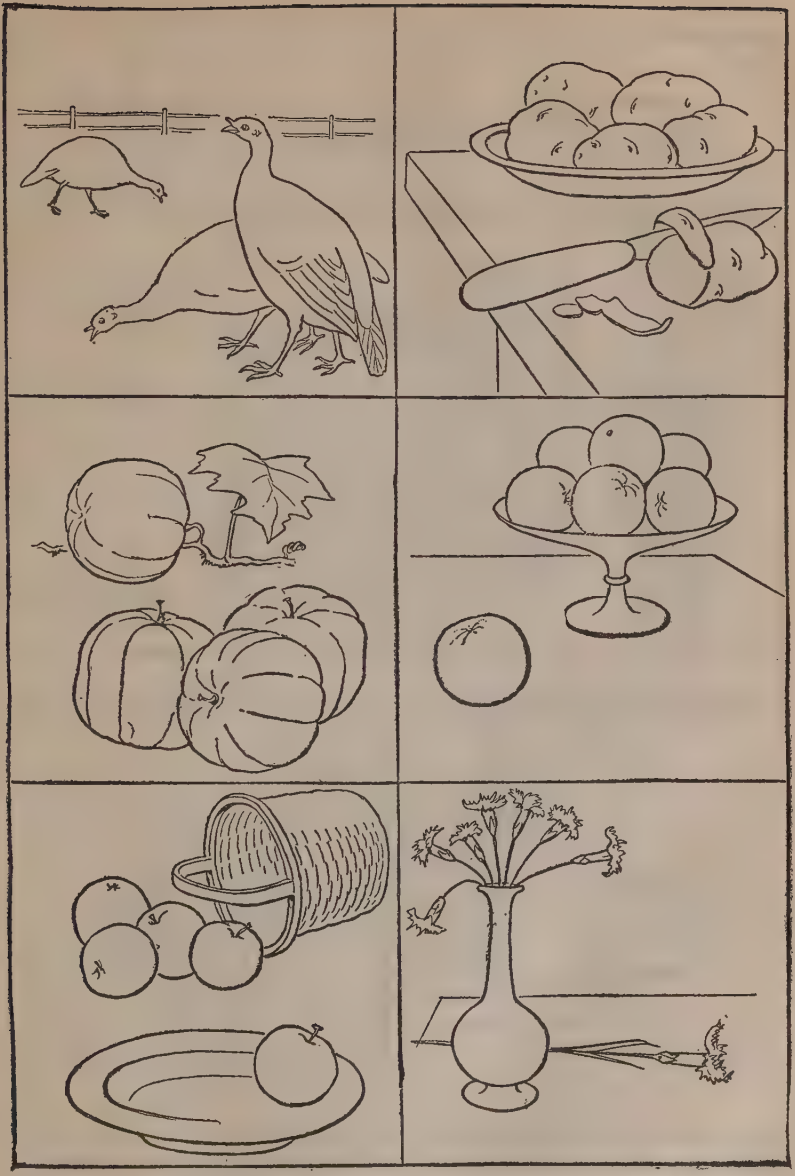
The following test in fundamentals was given to pupils of the sixth, seventh and eighth grades. A limit of twelve minutes for the test was observed.

1. Add
   2375
   4052
   6354
   260
   5041
   1543
2. Multiply 3265 by 20.
3. Divide 3328 by 64.
4. Add
   596
   428
   94
   75
   302
   645
   984
   897
5. Multiply 768 by 604.
6. Divide 1918962 by 543.
7. Add
   4695
   872
   7948
   6786
   567
   858
   9447
   7499
8. Multiply 976 by 87.
9. Divide 2782542 by 679.
10. Multiply 5489 by 9876.
11. Divide 5099941 by 749.
12. Multiply 876 by 79.
13. Divide 662693256 by 859.
14. Multiply 96879 by 896.

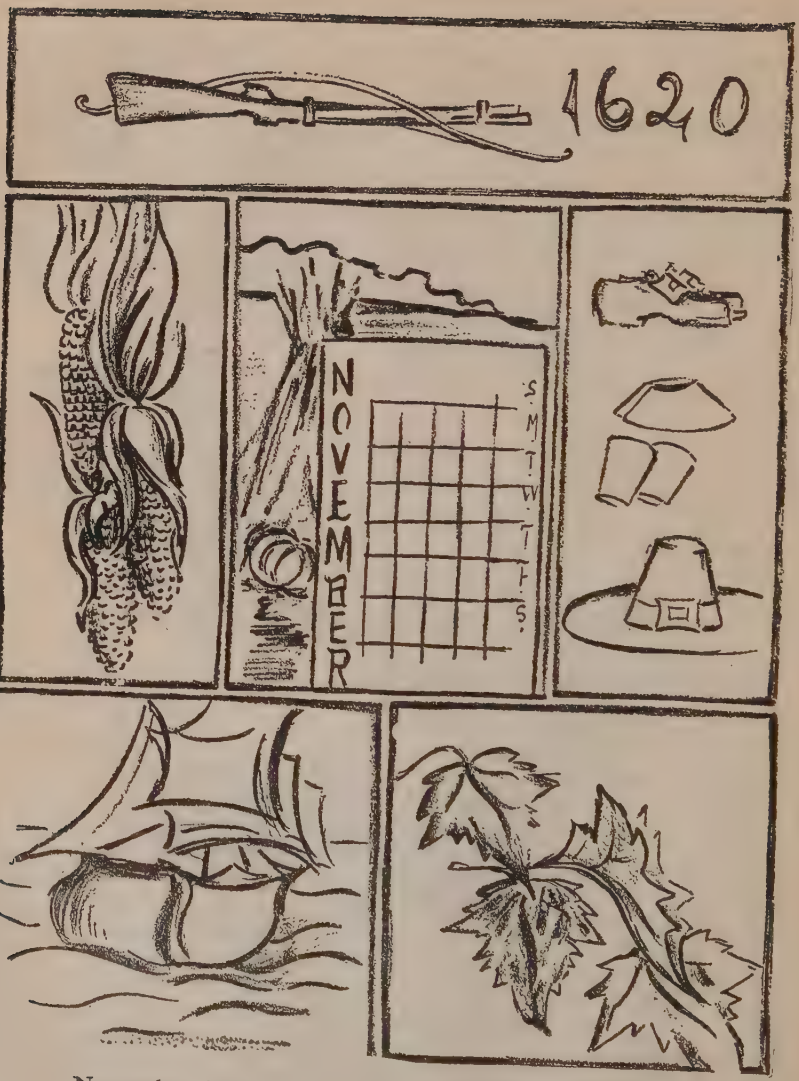
Why the Divisor is Inverted

There can be no doubt that if processes were taught so as to be thoroughly understood there would be less mechanical operation in working for results, and more practical work in our classes. Let us see how we would present the subject of division in fractions to a class which does not understand how the rule was obtained for solving this class of problems. I would proceed to solve some simple problems independent of the rules in the text book and then from my work draw the conclusions from which the text-book rule was obtained. It is not to be thought that there is something wrong with a rule simply because it is not understood. Rules are often condensed forms of some longer operation that may thus be more "conveniently" applied with the same degree of accuracy.

In proceeding to illustrate this rule I should expect that my



Sketches that may be Used for Number or Drawing Cards



November Calendar and Various Blackboard Sketches

The work for this month centers about the Harvest and the Thanksgiving season. The story of the Pilgrims furnishes innumerable themes for interesting and instructive drawings.

class was thoroughly familiar with the process of multiplication of fractions. (Teacher writing problem on blackboard.) Let us suppose, now, that we have this problem in division of fractions: $9 \div \frac{3}{4}$ = what? You could all very easily tell me what the result would be if I should ask you what nine divided by three equals, could you not? Now we have already learned that to divide a number by 3 is simply to take $\frac{1}{3}$ of it; hence in this case we would have the form, if we were to write it, $\frac{1}{3}$ of 9 or $\frac{1}{3} \times 9$. But by dividing by 3 we have divided by too large a number, for the problem gives a divisor of $\frac{3}{4}$ or the fourth part of 3. Therefore, in dividing by 3 alone, we would get an answer too small; and since we were to divide by the fourth part of 3 or $\frac{3}{4}$, our result would be four times too small. Hence to get our result as large as required we must take 4 times the result obtained by dividing by 3. In dividing by 3 you remember this form indicated our answer, $\frac{1}{3} \times 9$. Hence, $4 \times \frac{1}{3} \times 9$ = true result. Here we have a compound multiplication of fractions. Let us multiply the first two together and note the result: $4 \times \frac{1}{3} = \frac{4}{3}$. I discover that we have in our $\frac{4}{3}$ nothing more than our original divisor $\frac{3}{4}$ inverted, so finishing the problem we have $9 \times \frac{4}{3} = \frac{36}{3}$ or 12.

This, of course, proves true of any divisor and we derive the rule and for "convenience" say, "Invert the divisor and multiply."—*Charles H. Peters.*

Practical Arithmetic for Intermediate Grades

By a judicious choice of supplementary problems the teacher may make the work of the arithmetic class intensely interesting and thoroughly practical. We should not hesitate to use these practical problems if we can thereby develop mathematical ability just as surely.

1. Teach the use of the thermometer. Let each pupil draw a thermometer. How many degrees from zero to freezing? To summer heat? To blood heat? Make a chart on which to record the temperature, taken at 10:00 or some other regular time each day. At the end of the month figure up the mean temperature for that month. Correlate this work with language lessons and with a series of lessons on winds, frosts, dew, etc. Discuss their effects upon the planting and raising of crops.

2. Draw a plan of your schoolroom. Draw a plan of some farm. (Have a model farm modeled in sand or clay.) Draw a plan of the school grounds. Teach the meaning of the scale.

Draw a simple plan for a three-room house. Draw a plan for a barn to hold four horses, allowing space for hay, wagon, implements, etc. Let the pupils submit plans and select the best ones, giving reasons.

3. What is a square foot? A square yard? A square rod? Let the children make the measurement of these on the floor of the schoolroom and outline them faintly with crayon. Lead them to discover for themselves the number of square inches in the square foot; square feet in the square yard, and square yards in the square rod. During nice weather figures like the following may be measured outside: 9x8 rods; 8x10 rods; 12x13 rods. The children should now have a good conception of the size of the square rod and should be led to understand the size of an acre. Having learned that 160 square rods equal an acre, they should be led to discover various combinations of length and breadth that would produce an acre, as 16x10; 20x8, etc. Try such questions as these: How many acres are there in a lane one rod wide and 160 rods long? 160 rods long and 2 rods wide? 160 rods long and 3 rods wide? 80 rods long and 2 rods wide? 40 rods long and 4 rods wide? How many acres in a field 160 rods long and 40 rods wide? 80 rods wide? 20 rods wide? 80 rods long and 40 rods wide?

4. Other land problems: (a) A farmer plows a strip of ground 150 rods long and 5 rods wide. How many acres has he plowed? (b) How many furrows 12 inches wide and 80 rods long must be plowed to make one acre? (c) A field 80 rods long and 40 rods wide is planted in corn; if the rows are 3 3-10 feet apart, how many rows are there? How many rows could be planted 42 inches apart? (d) Draw a plan of a 160-acre farm, dividing it into the following parts: 75 acres for hay and pasture, 45 acres for wheat land, 20 acres for corn land, 5 acres for house and garden, 15 acres for other purposes; on this plan let one inch represent 20 rods. (e) A certain orchard contains 200 trees. They are set two rods apart each way. The orchard is twice as long as it is wide. What are its dimensions?

Each member of the class should contribute some original problems.—*C. B. Birch.*

The Reading of Numerical Expressions

Perhaps no department of arithmetic work presents greater difficulties to the pupil than the use of fractions in problems, where the logic required in the solution is somewhat complex. A large part of all trouble in such work arises from careless

statement and oral interpretation of the magnitudes involved. Take, for example, the following problems:

A horse and a carriage were purchased for $840. The carriage cost two-fifths as much as the horse. What was the cost of each? Although the teacher himself knows the true relations in this problems, he permits, not infrequently, the following statements for its solution: (1) Let $\frac{5}{5}$=the cost of the horse, (2) and $\frac{2}{5}$=the cost of the carriage, (3) and $\frac{7}{5}$=the cost of horse and carriage, or $840. Hence the horse cost $600, etc.

If in step (3) the teacher were to ask this question: Seven-fifths of what equals the cost of both? The replies from the class will be about equally divided among the following: (1) Seven-fifths of cost of both; (2) Seven-fifths of cost of carriage; (3) Seven-fifths of cost of horse.

If allowed to complete the solution, results are often given correctly, but back of the result is the misunderstanding and lack of appreciation of the true relation of the magnitudes involved. The principle which governs the addition of the $\frac{5}{5}$ and the $\frac{2}{5}$, namely, that each expresses a number of fifths of the same whole, is not understood. Would not the following expression be far more comprehensive in that it gives every notion needed to clear understanding of each magnitude referred to? At every turn require the pupils to say $\frac{5}{5}$, $\frac{2}{5}$, $\frac{1}{5}$, etc., of the cost of the horse.

The same idea may well be carried into percentage and its applications. The following will illustrate: The population of a town in the year 1900 increased 10% and in the year 1901 decreased 5%. What per cent of the population January 1, 1900, is the population January 1, 1902? If we say: (1) Let 100%=the population Jan. 1, 1900, (2) and 110%=population Jan. 1, 1901, (3) and 95% of 110%=population Jan. 1, 1902, we are face to face with the same difficulty: ninety-five per cent of what? 104½% of what? etc. Whereas, if we so express ourselves that each statement expresses the exact truth there is no confusion at any point in the solution. The first statement means this: One hundred per cent of the population Jan. 1, 1900, is all of that population, and step three is, if stated exactly, 95% of 110% of the population Jan. 1, 1900, is the population Jan. 1, 1902.

In both illustrations given above the whole question of truthful statement and consequent clearness of expression rests on the correct understanding of the unit of measure of the magnitudes referred to. Five-fifths do not equal the cost of any-

thing and one hundred per cent never equals population, any more than one hundred rails equal one hundred cents. A fraction or a per cent is never clearly interpreted in a solution unless it is interpreted as a fraction or a per cent of some definite whole. A disregard of this fact leads to great blindness and resulting discouragement for pupils.

This same notion is of great assistance in the reading of all numbers, i. e., in expressing exactly the true value of the number. For all the ordinary work in number for the grades, the old definition, "A number is a unit or a collection of units," gives an excellent aid to the teacher of correct expression or reading of number values as expressed in our ordinary notation. Expressions like the following are so often read incorrectly: $\$\frac{3}{5}$ (read three-fifths dollars); $\frac{2}{5}$ bu. (read two-fifths bushels), etc. This reading expresses no understanding of the numbers' true meaning. Were the pupil led to apply his definition of number quoted above and thereby see in each number its analysis, as $3\times\frac{1}{5}$ of one dollar or $2\times\frac{1}{5}$ of 1 bushel, there would clearly follow the expression which would give the number its truthful intrepretation, namely: three-fifths of 1 dollar, or two-fifths of 1 bushel. The expression $\frac{2}{5}\%$ may well be referred to at this point. Custom sanctions the reading "two-fifths per cent," but would not the true rendering of the expression be better given by "two-fifths of one per cent?" The expression then gives the pupil a key to the use of the number by constantly keeping its exact meaning in the foreground where it is needed. Especially is this true for the beginner in its use.—*Arthur M. Curtis.*

A Drill in Decimals

By J. C. Brown, Horace Mann School, New York City

Teachers will find that the work of reading and writing decimals is greatly facilitated if they require the pupils to memorize the orders of the decimal scale and the position of each with reference to the decimal point. For example, the pupil should know that millionths is the sixth decimal order, thousandths the third, hundred-thousandths the fifth, etc. If he is asked to write four hundred twenty-three millionths, he should at once think that since millionths is the sixth order, and since there are three digits in four hundred twenty-three, he must insert three zeros; he therefore begins at the decimal point and writes three zeros, then the digits 4, 2 and 3. There is a marked advantage in being able to write decimal fractions

from left to right just as we write integers. The pupil who writes decimal fractions from left to right does not need to count the digits after he has written the expression, in order to make sure of the correctness of his work. We do not count the digits after we have written an integer in order to insure correctness, and there is no reason why we should do so in writing decimal fractions.

There are types of decimal fractions that are frequently read incorrectly. 2400.0006 should be read twenty-four hundred and six ten-thousandths. .2406 should be read twenty-four hundred six ten-thousandths. Attention should be directed to the fact that in reading mixed decimals we always use the word "and" after reading the integral part.

.0⅔ should be read two-thirds of a tenth. .00⅔ should be read two-thirds of a hundredth. 2.0⅔ should be read two and two-thirds of a tenth. 2.2⅔ should be read two and two and two-thirds tenths. Teachers frequently ask how .⅔ should be read. Such a symbol means nothing whatever in mathematics and so cannot be read. It is frequently incorrectly used for .0⅔ (two-thirds of a tenth).

The pupil should see that .1 is greater than .0998 and that .01 is greater than .00998. Ask the pupil to state the decimal of two digits that is nearest in value to .5743 or to .03875. It is not wise to spend much time on decimals beyond millionths.

The effect of annexing zeros to the right of a decimal should be understood. Ask the pupil to write .14; this is just the same as .1+.04. If he should write a three to the right of the four how much would be added? Evidently .003 would be added; if a two had been written instead of a three, .002 would have been added. If a zero had been written instead of a two or a three, no thousandths would have been added, or in other words the value would not have been changed.

The effect of moving the decimal point to the right or the left is very important and should be understood. Ask the pupil to compare the values of 100., 10., 1., .1, .01, .001, and from these to deduce the effect of moving the decimal point to the right. Apply this principle to 428., 42.8, 4.28, .428, .0428 and see if it is true. Similarly teach the shifting of the decimal point to the left. There should be a great deal of drill upon the shifting of the decimal point and the principles involved because of its use in explaining multiplication and division of decimals.

The location of the decimal point in multiplication and di-

vision of decimals may be explained by either of two methods. One locates the decimal point by the principles of common fractions and the other derives the method from the pure decimal conception. The two methods are entirely distinct and are based upon the different conception of the origin of decimals. The last named method is the simpler and the explanations that follow are based upon it.

Before taking up the explanation of the multiplication of decimal fractions, a principle that may be derived from the pupils' previous work with integers should be clearly understood. The principle is that when one of two factors is multiplied by any number whatsoever and the other factor is divided by the same number the product of the two factors is not changed. This should be made clear by numerous illustrations. For example, $12\times4=\frac{1}{2}^2\times4\times2$, and $12\times4=\frac{1}{17}^2\times4\times17$. When the pupil is required to find the product of $4\times.07$ he uses the same principle as when he is required to find the product of $4\times\$7$ or 4×7 books, and thus he determines the name or denomination of the product. Suppose the problem is $.4\times.07$. Now he uses the principle referred to. If he multiplies one factor by 10 and divides the other by 10 he knows that the product will not be altered. Therefore, $.4\times.07=4\times.007=.028$. Similarly $.03\times.0005=3\times.000005=.000015$. Any problem in multiplication of decimals may be explained by the above method. After the underlying principle is thoroughly understood the pupil, under the guidance and direction of the teacher, should formulate a rule for use in future problems.

The principle underlying division of decimals is that multiplying both dividend and divisor by the same number does not alter the value of the quotient. This is a principle that the pupil can easily understand and numerous illustrations of it should be given. For example, the quotient of $30\div6$ is not changed if each number is multiplied by the same number. The pupil knows the quotient from the division of \$6 by 3 or of 6 books by 3. Similarly he knows the result of $.06\div3$. When the pupil is required to find the quotient of $.06\div.3$ he uses the principle referred to in the paragraph above. If he multiplies both dividend and divisor by 10 the quotient is not changed. Therefore, $.06\div.3=.6\div3=.2$. Similarly $.0006\div.003=.6\div3=.2$ and $.00006\div.03=.006\div3=.002$. Lead the pupil to see that in multiplication of decimals by the above methods the object is to make the multiplier an integer, and in division of decimals the object is to make the divisor an integer.

Simple Lessons in Ethical Theories

Character Building

Catherine Payer, Cleveland Schools

After a study of the lives of great people, we are forced to concede that the one principal cause of all great souls is character. "What you are; that's character."

As the development of character is the only real success in life, it is a pity that so little time is given to it in our school curriculum. What a privilege to plant seeds of sterling character during the formative years of a child's life! A time when every seed fails upon fertile soil, waiting to blossom for that some future time. What a garden of beautiful flowers would be the result if we took advantage of those impressionable years! Just the time to "build fairy palaces of beautiful thoughts, proof against all adversity; bright fancies, satisfied memories, noble histories, faithful sayings, treasure houses of precious and restful thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us."

There are various ways of approaching this phase of education. Experiences and stories of real life, the noble thoughts of poets, the inspiring stories by great writers, studies of famous pictures, nature, music and, last but not least, the noble lives of those great men and women who have made life better for their being here, all enter into character-building. A plan which has worked successfully is to take a moral principle each month, as follows:

SEPTEMBER—*Kindness*

First week. To parents and members of family.
Second week. To teacher and friends.
Third week. To animals.
Fourth week. To the world at large.

OCTOBER—*Cleanliness*

First week. Of body.

Second week. Of surroundings.
Third week. Orderliness.
Fourth week. Clean thoughts and clean language.

NOVEMBER—*Work*

First week. Industry.
Second week. Perseverance.
Third week. Thoroughness.
Fourth week. Habit.

DECEMBER—*Obedience*

First week. Obedience to parents and those in authority.
Second week. Promptness.
Third week. Punctuality.
Fourth week. Respect.

JANUARY—*Self-control*

First week. Anger.
Second week. Temperance.
Third week. Trustworthiness.
Fourth week. Economy.

FEBRUARY—*Cheerfulness*

First week. Good-cheer.
Second week. Happiness.
Third week. Contentment.
Fourth week. Pleasant thoughts.

MARCH—*Honesty*

First week. Honesty.
Second week. Truthfulness.
Third week. Honor.
Fourth week. Justice.

APRIL—*Courage*

First week. Bravery.
Second week. Heroism.
Third week. Cowardice.
Fourth week. Trust.

MAY—*Beauty*

First week. Beautiful pictures.
Second week. Beautiful thoughts.
Third week. Beautiful deeds.
Fourth week. Beauty of character.

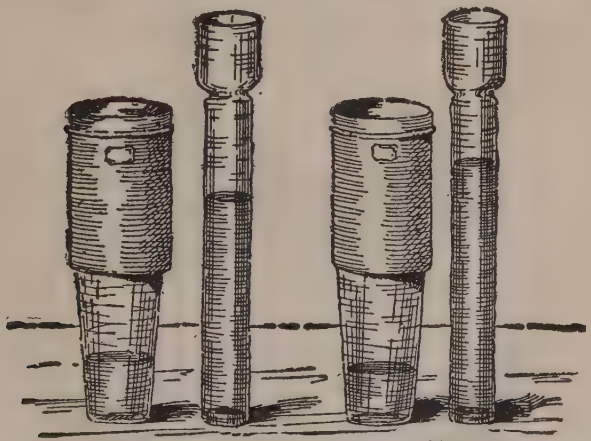
JUNE—*True-worth*

The Newest Methods in Geography

Agriculture and Geography

By A. B. Graham, College of Agriculture, Ohio State University

In the elementary grades nature study and agriculture should be associated with subjects already found in those grades, with the exception, perhaps, of a few experiments or exercises that will teach the child something of the behavior of water in the soil and the effect of temperature, moisture, etc., upon the life and growth of plants. In the elementary geography classes, about all the child needs to know of soil formation can be learned, but not very successfully, by the use of the text book.

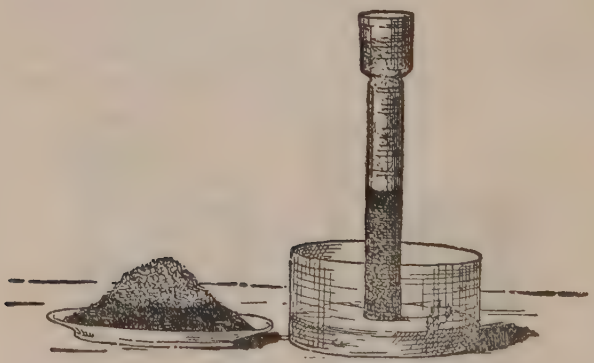


Tin cans, ordinary drinking glasses and lamp chimneys are used to show that a loose soil will retain more water than one that is compacted.

He must be led to see the crumbling of the bank after the freezing and thawing of the winter, the breaking off of small fragments of rock from the same causes, and the effect of lichens and mosses upon stones and wood. A careful observation of

these phenomena will lead him to a more careful and extended study of soil formation. The following exercises should be conducted with the regular work in geography: Take a few bottles or mason jars to some nearby stream during the flood period. After tying a string around the neck of the bottle or jar, drop it into the stream and let it fill with muddy water. Place on a shelf at the school and let the sediment settle. This will show very nicely how the streams are carrying away the soil particles from the highlands and hillsides down to the flood plains on other farms. This gives some idea of how the bottom lands are made quite fertile. Additional comment may be made at the time of these exercises as to the evil results of clearing away the forest from the hillside.

Crush a handful of limestone or somewhat rotten granite rock and place in a mason jar. Fill the jar nearly full of water



Note the capillary rise of moisture through the dry soil.

and shake it well for a few minutes and allow the particles to settle. It will be noticed that the coarser pieces settle first and that the finer ones take their place on top. This exercise gives some idea of the arrangement of the soil particles in the formation of the soil. If to the last there is added a handful of loam soil, the experiment may be one of increased interest.

Fill a can having a solid bottom with the same kind of crushed rock, add a few hand'uls of soil; pour water into the can very slowly until both water and soil have had time to settle. Punch a small hole in the side of the can, well down in the part containing the crushed rock. This little experi-

ment will give the pupil some idea of how gravel sub-soil acts as a natural underground drain.

Fill three or four lamp chimneys with different kinds of soil, tie some thin goods around the bottom; pour the same quantity of water upon each kind of soil and make note as to which retains the greatest quantity of water. The chimneys must be suspended so that the water may flow away from them. The one which retains the most water will always be found to be the coolest soil. If the children have not walked over different colored soils, get some bare-footed lad to volunteer to do so and give you the results of his observation as to which one felt the warmest. Provided the soils of different colors are equally well drained, he should find the black soils very much warmer than the clays. These and many other similar experiments for the elementary grades can be conducted in connection with the work in geography.

Learning Capitals Yesterday and Today

By Carrie P. Herndon, Geography Specialist

Even in our day I find many teachers insisting that the children shall memorize the names of all the State Capitals, when the children have not the faintest idea of the significance of the word. In summer institute work last summer I had a class of about eighty country and village teachers. At least two-thirds of them were college graduates. I asked, "How many of you have your pupils memorize the names of the State Capitals?" I found that practically all of them did. I asked again, "How many have ever taken as much as a half lesson to explain the significance of National Capital or of State Capital?" But two hands were lifted. I read to this class the statements about our National Government found in their elementary state text. They ran about as follows: "Our National Capital is the place where the laws of our land are made. The President of the United States is the chief officer of the United States government. He lives in Washington His home is called the White House." I asked again, "How many of you have taught to your classes just about what is contained here?" Most of them had.

I went recently into a school where the children were using this elementary state text. The teacher was quite discouraged over her geography class and asked me if I would take the class for a few weeks. I agreed to do so. The children had prepared this lesson and could say very well the sentences of the

book. I asked, "What is our National Capital?" The answer came: "The place where our laws are made." "Who is the chief officer of our government?" "The President is the chief officer of our government." Then I asked, "Who makes our laws?" The answer came promptly, "The President makes our laws."

I insist that these elementary texts shall have in them either more or less about such an important subject. Our country teachers with eight grades and about twenty-five classes a day will, for some time to come, follow pretty closely the texts and do but little to supplement them. How much better that these texts treat a few things with sufficient detail to give the child real adequate notions. Since they do not, what are we, as teachers of geography, going to do about it? I will tell you what I did with this particular class of children. They were third and fourth reader pupils. I took Carpenter's Geographical Reader, a Washington guide book, such illustrated books and post cards as I could find and proceeded to inform myself. When I got as full of Washington as my time would permit, I began a process of elimination, leaving in my map and pictures of Washington only those buildings in which I could make clear that a distinct service was being rendered to the people.

My material I presented orally to the children. I took great pains to stop after each subject and quiz the children thoroughly on what I had said. Sometimes I gave not more than two or three sentences till I would stop and call a lad to the front to tell what I had said. I found that when we dealt with ideas and held the children for a reproduction of the ideas they became very wide awake.

As a language lesson I asked them to bring in, the next day, as many sentences about Washington as they could. They averaged from twenty to forty sentences. Several weeks after I had dropped the class the teacher found herself one day physically unable to hear the geography class. She suggested to the children that she knew I would be greatly pleased to have them write for me some sentences about Washington. The map of the city had been before them as we studied. We had gone from the Union Depot to the Capitol, then the Congressional Library, then straight west to the Monument grounds, pausing at the Fish Commission, the Medical Museum, the National Museum, the Agricultural Department, Bureau of Engraving and Printing, the Monument. We then turned north going through the President's Park, the State,

A Bold Design for a November Blackboard Calendar
Part of the sketch illustrates a line from a favorite Thanksgiving poem.

War and Navy Building, the Executive Mansion, the Treasury. On our way back to the Capitol we had taken in the Post Office, Patent Office, the Pension Office and the Census Building. In writing for me, after several weeks had elapsed, I found that the children went over practically the same territory and were able to point out almost all the points of interest we had discussed before. Geography will stick if it is based on ideas and not on words. Raleigh, our State Capital, was studied in much the same way, comparing each feature with the National Government and noting resemblances and differences.

The Introduction to the Pasture Brook

By Philip Emerson, Principal Corbett School, Lynn, Mass., and Geography Specialist

The earliest field lessons in primary grades should be planned so as to enlist the natural interests of children. Now children enjoy life and movement rather than the study of forms that are completed and still. The brook and the wave are the two natural features that most appeal to little folks. Eventually the study of moving water will lead to the story of hills, plains, and other earth forms. The teacher herself should go very carefully over the parts to be closely studied with the children. At the time I commenced giving field lessons, I went again and again to the brooks and beaches to be studied, until they were familiar friends, and until I knew just the best place to present every desired point.

Here we are at the brook in whose basin your school lies, a streamlet that tumbles down a pasture slope, then slowly winds across a meadow to the river. The children gather at the bank, fifteen of them, and as they watch the water the teacher suggests that they see what the water is doing. The hands are raised eagerly and answers come in turn. Johnny announces that the water is running down hill. Mary, that it is carrying a twig along at its surface. Another pupil says that some of the dirt from a sod that has fallen from the overhanging bank is being swept along in the current, making the water a little muddy. James sees that grains of sand are being rolled over and over along the bottom of the brook. Others note the brook's relation to life; a little below, the brook is giving the cows a drink, while farther up stream a sparrow is taking a bath. The brook has work to do. It does but little at a time, yet it works so steadily that a deal of sand and soil

must be swept down the hill in the course of a year. What a help little boys and girls can really be to father and mother if they work as steadily and cheerily as the brook!

While the children have been talking, they have learned from the language of the teacher's questions and from suggestions given, as the need appears, the use of several new words. They have talked of the brook's channel and current, its banks and bed, of its slope, here gentle, there steep. The field is not the place to formulate definitions, but it is the very place to learn and to practice the use of names for objects that are found only in the fields. The children have observations and other thoughts in abundance to express, and they welcome the new words they need as an aid to clear, terse expression. When the trip is reviewed in the schoolroom, it will be natural to inquire what each of the new words means, and after the class has struggled to define terms briefly and exactly they will have real interest in the definitions of their textbooks.

An error in field work is to attempt too much at one lesson. For definite results, present only a few related conceptions on one trip; for instance, the work of water as an agent in transportation, which is the central thought of this lesson. There is a temptation to study erosion and deposition, and the land forms they produce, for they are right at hand as the lesson proceeds. Young teachers make the mistake of continuing to direct attention to new ideas until the children are ready for mental dyspepsia. They have no one group of thoughts firmly fixed, and the freshness of interest has been taken from all without the resulting advantages that first impressions ought to secure. Every one of several brief field lessons is easy, while occasional long and crowded lessons are most difficult.

The work should have variety. The class has studied the brook earnestly for ten or fifteen minutes. Now let them enjoy it. Just here it tumbles over a ledge in a little waterfall, and it slips away from the pool beneath by a merry run over a sloping bed of pebbles. It is a beautiful scene, and the children should note the beauty and know that their teacher prizes it. She may start the ball rolling by telling what she likes,—the happy sparkle of the waterfall, always changing, never ceasing; the waving branches of the birches, in whose kindly shadows the minnows hide. Some of the children will tell what they like, for instance, the noise of the waters as they play among the pebbles, suggesting to some little girl, mayhap, that the brook is merrily laughing. If the response from the

children here be slight, it shows the more need of awakening them to an appreciation of the beauty about them. Some of our cities spend fortunes in developing park systems and in making the streets and home surroundings beautiful; it is the work of the schools to train the children to perceive and highly value all the beauties about them that may help to give them happy, healthy lives.

One aid to securing an appreciation of beauty is poetry. Literature beautifully expresses the thought of men who have loved the natural world about them. The best place to first present a poem to the children is in surroundings similar to the scenes pictured therein. When the poem is recalled or repeated thereafter, beauties which the children know will be recalled, pictures that may accompany the poem will be keenly appreciated, and the imagination will build delightful scenes of its own because it has clear conception as a basis. When the class have enjoyed the pretty brook, and tried to tell their enjoyment in so far as they really wish to speak, they will be glad to hear what Eugene Field wrote as the song of the brook he loved when a boy:

I'm hastening from the distant hills,
With swift and noisy flowing;
Nursed by a thousand tiny rills,
I'm ever onward going.

The willows cannot stay my course,
With all their pliant wooing;
I sing and sing till I am hoarse,
My prattling way pursuing.

I kiss the pebbles as I pass,
And hear them say they love me,
I make obeisance to the grass
That kindly bends above me.

So onward through the meads and dells
I hasten, never knowing
The secret motive that impels,
Or whither I am going.

James Whitcomb Riley understands the interests of child life, and the children will enjoy some of his songs, for example, this stanza:

Little brook, sing a song
Of a leaf that sailed along
Down the golden braided center of your current swift and strong;
And a dragon fly that lit
On the tilting rim of it,
And rode away and wasn't scared a bit.

An Eskimo Village on the Sand Table

One teacher worked out the Eskimo life on the sand table in a very charming and realistic way. Every phase of the life of these queer little people of the cold was made real to the children. The homes, the igloos, were modeled from clay by the children, and allowed to stand for several weeks, when they became almost white, and resembled very much the little round houses made of blocks of ice.

The sand table was placed in the front of the room, where it could be seen by all the children. The northern country was studied. The sand was covered with soft white cotton to represent the snow clad region. A piece of white glazed paper served as the frozen sea. The little clay houses were placed near the coast. Next a sledge was made, fashioned from small pieces of wood by one of the boys, the parts being fastened together with thongs of sheepskin. Eight Eskimo dogs were modeled from clay, and the children took great delight in harnessing the drove to the sledge.

A doll was purchased and dressed in soft white cotton. One little girl had an Eskimo doll, and proudly brought it to be a member of the village. Other Eskimos were modeled from clay and dressed in cotton. All the animals, the reindeer, the polar bear, the walrus, the seal and the fox, were all made from the clay.

Stiff white paper was cut with long irregular slashes. These were placed in the background and resembled very much the huge icebergs afloat in the sea. As the children studied and talked about these strange little people, one new phase of the life of the village was added each day. And when the cold month

of January was at an end, the children had spent a month in the land of the Eskimos, a month so full of reality that it would never be forgotten.—*Josephine Leach.*

A Lesson on Climate and Heat

By Walter J. Kenyon, San Francisco State Normal School

Lesson Units. 1. North America lies in three zones. It has a torrid south, an arctic north, and a temperate middle region. 2. East of the Rocky Mountains the temperature is governed by cyclones. 3. The Pacific Coast has very mild temperatures, because of the prevailing sea-winds.

1. North America lies in three zones. It has a torrid south, an arctic north, and a temperate middle region.

Begin with a review lesson on zones, using the textbook hemispherical map, and if procurable, a globe also. Review the names of the zones and the circles bounding them. Elicit that climate is warmest about the equator and colder toward the poles. Have pupils describe each zone as to its climate.

Turn to the text-book map of North America and have the class determine what zones traverse this continent, and in which zone the greatest portion lies. Have individual pupils indicate on the blackboard map the area traversed by each zone.

Elicit that the climate of North America is very warm in the south, very cold in the north, and temperate in the middle regions. Using the political map, let pupils say what countries lie in each of these climatic regions. Let pupils determine, approximately, their own latitude, from the map.

Written Work.

a. Name the zones of the earth, and describe the climate of each.

b. Tell what zones traverse North America, and in which zone most of this continent lies.

c. Tell which countries in North America are warm, which are cold, and which are temperate.

d. Tell the latitude of your own home.

2. East of the Rockies the temperature is governed by cyclones.

For this lesson draw Figure 4 on the board. Tell the class a little about cyclones; not necessarily violent storms, as generally thought; great whirls of air, sometimes a thousand miles across; always whirl in the same direction (in our hemisphere, a direction opposite to that taken by the hands of the clock).

We feel the cyclone in motion and call it wind. Since it is

A Page of Illustrations of Eskimo Land

These may be cut from paper or portrayed by the use of crayon and pen.

a great *whirl* of air its different quarters will be blowing in different directions. Note (in the diagram) that a town in one part of the cyclone may be having a northwest wind while another in an opposite will have a southeast wind; *but both of these winds will be part of the same cyclone.* The motion is most violent near the center of the cyclone, and soft and zephyrlike toward the outer limits. At the center there is no wind at all.

In the diagram, what kind of a wind is blowing in Chicago?

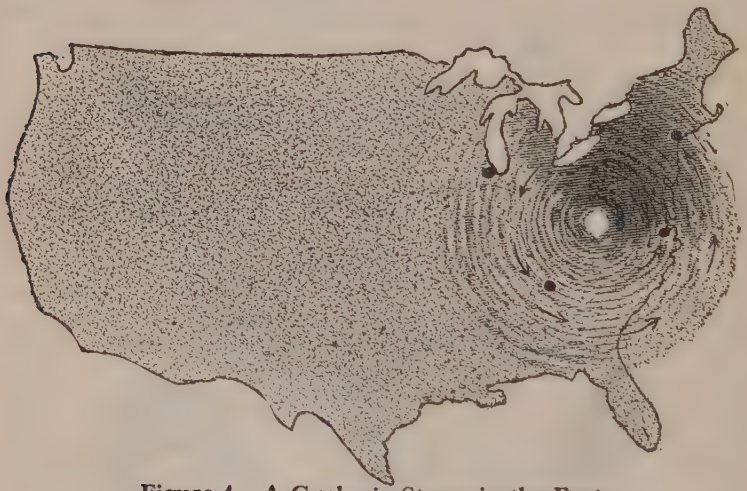


Figure 4. A Cyclonic Storm in the East.

The real cyclone is not circular in area, as here shown, but elliptical and irregular. This circular representation is true in principle, however, and is more easily comprehended by the pupil.

(A northeast wind.) In New York? (A southeast wind.) In Norfolk? (A southwest wind.) In Chattanooga? (A northwest wind.)

Elicit that the wind will acquire the temperatures of the country through which it passes. Therefore (in the diagram) Chattanooga is receiving a cold wind because it is from the northwest. At the same moment New York is receiving a warm wind; it is from the southeast, from the warm ocean and the Gulf Stream.

Go one step further now, and describe how the cyclone, instead of remaining in the same region, *moves forward* as it rotates. Thus the same city will, on different days, find itself

in different quarters of the storm, and the winds will veer accordingly. The same cyclone which gives New York a southeast wind, with warm, rainy weather, on a Tuesday, may by Thursday give it a northwest wind and cool and clear weather.

The cyclone always moves across the country in a general easterly direction. Sometimes it varies, and moves southeast or northeast, but it cannot move west. This is because it is traveling in the great easterly progress of the return trades, which blow across the United States forever from west to east.

The "cold waves" and "warm waves" announced by the Weather Bureau are different portions of the cyclone as it moves over the country.

Written Work.

a. Tell about "prevailing westerlies."

b. Tell about the two motions of a cyclone.

c. Can you tell why the eastern half of a cyclone is warm and the western half cold?

3. The Pacific Coast has very mild temperatures because of the prevailing sea-winds.

The prevailing wind on our Pacific Coast is from the west (the "prevailing westerlies" or anti-trades.) It comes forever from the Pacific Ocean and passes east, or slightly northeast, over the United States and Southern Canada. It brings with it the temperatures of the ocean, which are warmer in winter and cooler in summer than those of the land. The water of the ocean heats more slowly and cools more slowly than the soil and rock of which the land is made. For example, if a fire be made in the stove and a kettle of water placed upon it, the stove will become quite hot before the water becomes even tepid. Later on, after the water has boiled and the fire died out, the stove will grow stone-cold while the water is yet warm. In the same way, the ocean, keeping a more uniform temperature throughout the year, becomes a source of warmth in winter and of coolness in summer for those fortunate lands, such as Norway and our own Pacific shores, as far north as southern Alaska.

Elicit that in San Francisco the coldest weather is measured by only the lightest kind of frost, with no ice or snow; while the same latitude east of the mountains has skating and sleighing in winter.

Written Work.

a. Describe the experiment with the kettle and the stove.

b. Explain the mild climate of the Pacific Coast.

Collections and Home Geography

Do you know that too many of us of the ungraded schools, yes and of the graded ones too, unconsciously give the geography class the impression that when studying geography they are studying about a world entirely apart from us? We lead them to see the beauty and fertility of the Nile Valley, the bravery of little Holland, the picturesqueness of the Indians, the wealth and power of the United States; we train the imagination and broaden their knowledge, but is the child learning all this because it appeals to him, or is it the infallible "thou must" of the schoolroom, which decrees that the child shall learn these things before he can be promoted.

No other study can be made so monotonous and uninteresting as geography, and no other study can be made so inspiring and interesting as the study of geography if only the work is carried on in the right way. I will explain what I mean by giving you my own experience along this line. My school is located near a little river called the Fox River. Every one of my pupils had seen this river, and they found no difficulty in ascertaining why there are so many pulp and paper mills to be found along this river. Some of us visited one of the pulp mills, and an obliging foreman presented us with samples of every kind of pulp they had on hand, naming each kind and giving us much valuable information as to how it was made. We pressed the stock or pulp into little squares, labeled them, and attached them to a large card. Need I tell you how interested the pupils were, and how easy it was to lead them, step by step, from manufacture of paper, to uses of paper, exporting paper, and so forth?

During the month of April we collected specimens of every kind of wood native to our locality, always aiming to secure small saplings. One end was cut straight, one end beveled, and the sapling was split in two, to show the grain of the wood, while the outer side showed the bark. During the months of March, April and May we kept a record of the birds we saw. A collection of pressed leaves, plants and flowers naturally led to the discussion of the vegetation of other countries, effect of climate and rainfall, and the causes of different climates and atmospheric conditions.

Drawing a map of the school grounds gave the tiny tots a definite idea of what a map really is, and an examination of the soil and vegetation of the banks of the little brook com-

pared with those of the dry clayey roadside gave them a good idea of the natural differences in plant and animal life in different regions of the world. When the children realize that they constitute a part of the world they are studying about, then geography begins to mean something more to them than a mere conglomeration of islands, cities, rivers, unpronounceable volcanoes and incomprehensible descriptions.—*Gusty Van Roy.*

Quaint Little Holland

We worked out a miniature "Land of Holland" on the sand table as an introduction to our "Pilgrim Colony," and found

"On their feet wear wooden shoes when at their work or play."

it very interesting indeed. All the children took an active part in laying out the fields and gardens, making the canals and windmills, and providing a herd of black and white cows

"You may see tall windmills wherever you may go."

to graze on the "plodders." The boys, especially, enjoyed building the "strong dykes" from rocks and clay. Little cottages of oak tag, with roofs of red blotting paper, served as homes for the dollies in their quaint Dutch costumes. The children not only enjoyed the work, but they also gained from it a very good idea of the country in which the Pilgrims spent twelve years before coming to America. The following little rhyme contains some of the facts brought out in the course of our work, and was learned and recited by the children:

The little land of Holland is really very queer;
Would you like to hear about it? Well, I will tell you, dear.
In that tiny little country the land is very low,
And you may see tall windmills wherever you may go.

Some of them raise the water, and keep the lowlands dry,
And others saw the timbers, or grind the wheat and rye.
There are no hills in Holland for all the land is flat;
It is lower than the ocean,—what do you think of that?

And that the cruel waters may leave their homes alone,
All around that little country are built huge dykes of stone.
They have a queen in Holland, and a baby princess, too;
And their flag—though not like ours—is of red and white and blue.

In spring the land of Holland is indeed a pretty sight,
For every field and garden then is gay with tulips bright.
They mow the lovely flowers down before they go to seed,
For the little bulbs beneath the ground are the only part they need.

The boys and girls of Holland all dress in colors gay,
And on their feet wear wooden shoes, when at their work or play.
I think that I have told you all that you care to know
About the land of Holland, until you older grow.
The books are filled with stories of that little land so queer,
And you will learn to read them for yourself, some day, my dear.

—*Monira F. McIntosh.*

Outline for the Study of Wheat

By Amos W. Farnham, Professor of Geography in Oswego New York State Normal School

Of all the great industries agriculture is one of the oldest, the most important, the most honored. It supplies us with our leading food products, as well as with the most important materials for our clothing. Every garden plot, no matter how small, may illustrate the necessary conditions of both possible and successful cultivation of plants.

Agriculture.—*Wheat Culture.*

Illustrative material: Specimens of wheat bread, brown

bread, crackers, shredded wheat biscuit, macaroni; white flour, whole wheat flour; wheat threshed and unthreshed. Picture of a field of wheat. (Note.—More than one-third of the earth's inhabitants are wheat-bread eaters.)

1. Location of wheat regions of North America. Wheat thrives best between the parallels of 25° and 55°.
   a. Valley of the Red River of the North. (North Dakota, Minnesota, Manitoba.)
   b. The Central States.
      (Kansas, Nebraska, Indiana, Ohio, South Dakota, Illinois, Missouri, Iowa, Michigan, Oklahoma, Kentucky, Texas, Tennessee, Wisconsin.)
   c. The Atlantic States.
      (Pennsylvania, New York, Maryland, Virginia.)
   d. The Pacific States.
      (California, Washington, Oregon.)
   e. Canadian Wheat Region.
      (From Lake Winnipeg to the Rocky Mountains.)

Which is the largest of these wheat regions? Which is the smallest? Which regions are in our own country? Which are in Canada? Which are nearest to Alaska? Which are nearest to Mexico? Which one is nearest to the sea? Which is farthest from the sea? (Note.—In each group the states are named according to rank in wheat production as reported to the Department of Agriculture. The seven leading states are Kansas, North Dakota, Minnesota, Nebraska, Indiana, Ohio, South Dakota. Illinois produced 38,000,000 bushels, Kansas produced 81,000,000 bushels. In 1906 the United States produced 735,000,000 bushels of wheat, and therefore led the wheat producing countries of the world.)

2. Conditions favorable for wheat culture.
   a. Slope; long, gentle and generally southward. Note effect on drainage, insolation, and ease of cultivation.
   b. Soil; fine, deep, rich in plant food.
   c. Temperature; the temperature of the different wheat regions varies, hence different kinds of wheat are sown in them; spring wheat and winter wheat and different varieties of each.
   d. Rainfall; moisture equivalent to an annual rainfall of twenty inches is necessary for wheat growing. When this amount is not supplied naturally, farmers resort to irrigation. Show pictures of irrigating ditches and reservoirs, and of irrigated fields.

A Page of Sketches for the Blackboard at the Christmas Season
Reading lessons may be written around some of them.

3. Great Wheat Centers.
Reasons for their existence; also reasons for the location of the following named wheat centers: Minneapolis, St. Paul, Winnipeg, Montreal, Quebec, Chicago, Milwaukee, St. Louis, San Francisco, Portland (Ore.) Children locate all wheat centers on maps in their geographies, stating: Minneapolis is a city in the State of Minnesota, on the Mississippi River, etc. Study Minneapolis and St. Paul in detail, compare others with them. Minneapolis is a railroad center in the midst of the greatest of the wheat regions, at the head of navigation of the Mississippi River, on the falls of St. Anthony which afford great water-power. The Pillsbury Mills of Minneapolis have a capacity of 60,000 barrels of flour a week. Note this reading, "Pillsbury's Best," on sacks of flour in your grocer's store. If your mother uses this brand of flour, ask her to save for you the leaflet that she finds in the mouth of the next sack. See what you can learn from it about flour-making in the Pillsbury Mills.

4. Ports from which our wheat is shipped.
New York (the leading export city), New Orleans, Galveston, Baltimore, Philadelphia, San Francisco, Tacoma, Portland (Ore.). In what state and on what water is each export city?

5. Transportation routes, both water and rail, from wheat centers to export cities. Note that much wheat is shipped in the form of flour. Children trace all routes with care, naming in order all connecting waters and all trunk lines of railroads.

6. Foreign ports to which our wheat is shipped.
Liverpool, Hamburg, Christiania, Havre, Havana, Yokohama and Shanghai. In what country and on what water is each named foreign port?

From what region do we send wheat to Yokohama and Shanghai? Trace ocean routes from our wheat export cities to the foreign ports where wheat is sold. Why are these foreign countries dependent upon our wheat crop? Reasons for this dependence, also for our ability to supply them. What does each of these countries furnish us in return? Why do we not produce these commodities ourselves? Note density of population of wheat region and reasons for same.

An Afternoon in Asia

Strings of Japanese lanterns, parasols, and flags of all nations were hung from corner to corner and across the room. A ball of small American flags hung from the center, while flags of larger size were in windows, corners, and on walls. Dozens of mounted pictures of the people, occupations, products and scenery of different countries in Asia were hung about the room. For the natural productions, rice in the husk, teas, coffee berries, spices, cotton-bolls and exhibit, cocoa pods and the different processes in preparing for market, nutmegs with the outer husk removed, rare woods, jute, banana fiber, raw silk and cocoons were among the specimens shown.

As the stories of places were told, the locations were pointed out on the map. Descriptions of Fujiyama and the Taj Mahal were given by pupils while standing beside a framed picture of the subject. Pictures of animals were hung up by the child telling the story, and one had a section of elephant's tusk in addition to the picture, when talking of that animal. After the sketch of the camel a caravan was described, and some of the caravan routes pointed out; when Ceylon's spicy breezes were mentioned, a verse of the well-known hymn was sung by the school. Many quaint and valuable things were loaned: a very ancient incense burner from a heathen temple, a carved sandalwood tray given by the first missionary to India, Japanese postals, letters and dolls, Syrian beads and earrings, Chinese clothing, books in different languages. Copies of quotations from the Chinese, and Japanese were on the board.

—*Louise O. Twombly.*

Reasons for the Development of Cities

By Philip Emerson

In the course of a survey of regional geography in the lower grades the children have briefly studied many cities, a large percentage of which are associated with rivers. One may hope that a class has considered in a simple way the advantages of position possessed by one and another river city. In the sixth grade, possibly earlier, the query may well be made to the class: "What points on a river are most favorable to the growth of a city?" If the question seems formidable and elicits thought from very few, the class should be directed to recall the cities they know that are situated on rivers and to consider just where on the river each city is located. The

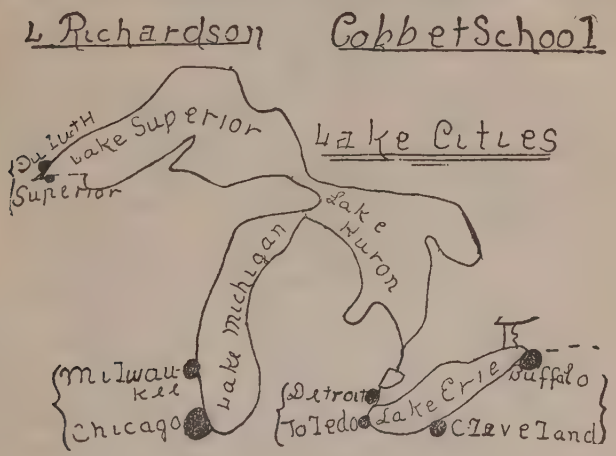
conclusion will soon come that many cities are at or near the mouths of large rivers. This leads to the question as to why it should be true. Some city may be taken as a type and the causes of its growth reviewed in detail. For example, take New Orleans. It is the largest city of the Southern States, and is at the mouth of the largest river system of America. How are the two facts related? New Orleans is engaged in commerce; cotton is exported. Some of this product is brought on river boats to the warehouses of the Crescent City, and in time the bales are transferred to the ocean steamers that ascend the river mouth thus far. Barrels of sugar are received and shipped in the same way. Years ago, river boats brought grain and all other products of the basin to the Mississippi. Today railways and trainloads of products naturally center at the same point, following the gentle grades of the basin down their slope and along the river toward its mouth.

Bananas and other imports come to New Orleans by steamer and are sent thence by rail to many inland cities of the Mississippi valley. Such a survey of the commerce of New Orleans makes clear the truth that a city has developed there to manage the exchanges that must be made where products are transferred from river boat to ocean-going vessels or from steamer to railway.

The class should follow this statement as to the location of cities by citing other cases known to them and by telling the causes of growth in each case. In the United States, New York, Philadelphia and Wilmington, Savannah, St. Augustine and Mobile will be among those instanced. Further explanation for river mouth cities will appear. For example, river mouths afford good harbors,—safe anchorage for vessels, and space for wharves. Again, river valleys are usually fertile, fine soil being washed there from surrounding highlands, hence supplying many products to be exported at the river mouth cities. And since their fertility enables them to support dense populations, they require many imports that naturally come to the river mouth.

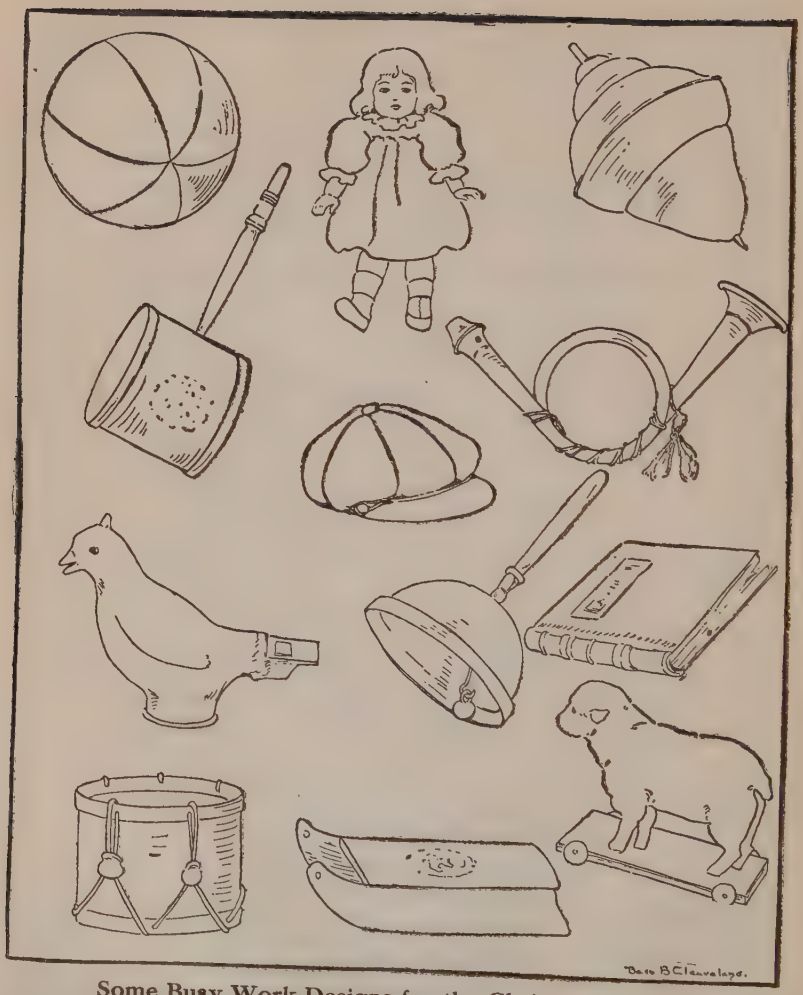
When the pupils have mastered the principle just given, they will perceive that cities are favored by advantages existing at other points on rivers than at their mouths. Thus, cities develop at the head of navigation on rivers. St. Paul is a type of this class; so, also, are Albany, Trenton and Montreal, and many secondary cities of Europe, such as Breslau on the Oder, and Mannheim on the Rhine. Water traffic requires no expen-

sive rails and roadbeds. For bulky goods it is the cheapest means of transportation. Hence, cities develop where imports must at last be transferred to railway or road, and where exports are first shipped by the less expensive system. Again, cities develop at the junction of rivers. St. Louis and Pittsburg are notable examples of this geographic truth. Cities tend to develop at a sharp bend in a great river, where river traffic connects with radiating roads, as at Kansas City. Industrial cities develop where there is water power on a river,



Pupil's Map of Lake Ports

Minneapolis being an illustration of this type. Manchester, Lowell and Lawrence, on the little Merrimac river, are of similar origin. Some cities combine several advantages in their environment. For example, the cities of the Fall Line in the Atlantic states are at the head of navigation on the small rivers flowing into the Atlantic, and are also favored by water power. Similar principles may be stated as to the location of lake cities. These naturally develop at the ends of large lakes, as is strikingly shown by a diagram of the cities of the Great Lakes. At these points land routes converge to secure the longest water route for freight.



Some Busy Work Designs for the Christmas Season

Hectographed copies of these designs may be given to the children to be colored or to match with words to be copied.

Every Day Drawing

Drawing from Life

By James Hall, Director of Art, Ethical Culture School, New York City

The human figure has always been considered by artists the most difficult of all subjects to draw. Hence, when figure sketching was introduced into the elementary schools, many people felt that something preposterous had been attempted. Experience has shown, however, that when properly presented, a few lessons in figure sketching are most valuable as well as most interesting. The teacher who judges of her success by the number of uniformly successful papers will doubtless be disappointed, for failures in a figure sketch show more glaringly than failures in a drawing of a spray of leaves. But the teacher who considers all drawing primarily as a means of teaching observation will find that figure sketching is a great eye-opener, even when pursued so short a time as is possible in the grades. It opens the children's eyes to large proportions and it may lead to an understanding of the power and beauty of long lines of action as master artists have drawn them.

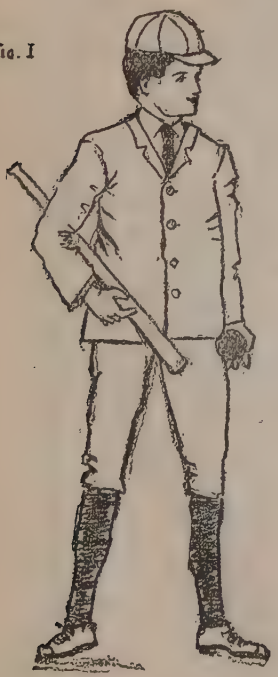


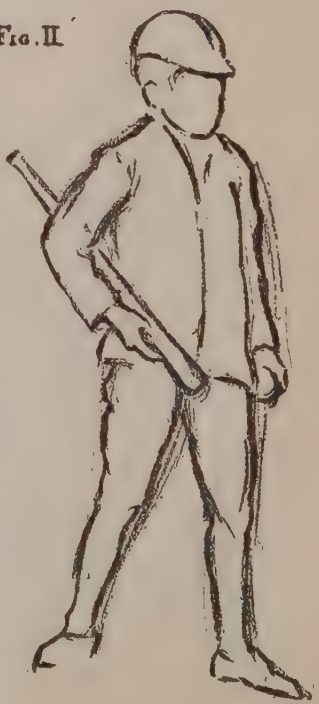
Fig. I

The fundamentals of good figure drawing are "action" and "proportion." The accomplished artist, as well as the beginner, must first get the long lines and large masses right

before he proceeds further. The temptation is always strong with the pupil to spend time in drawing little things long before he has tried to place his drawing in a general way. School drawings are apt to be a patchwork of parts. If, for example, the model is a boy, the hair, face and neck appear above a coat, with hands attached to the sleeves, while below, the trousers, stockings and shoes are all clearly delineated. The result is not so much one picture of a boy as it is a collection of pictures of things loosely joined together. (Fig. I.) In such an effort there has been little thought of action. The pupil has drawn each detail in turn, trying to make it come in the right place. He has worked literally but the result is not a live drawing.

Figure II illustrates a sketch of a boy in its early stages, if the lines of action are being sought. The thought underlying this drawing is to picture a boy walking. The light lines show that the first effort was to put down the general directions of the outline of body, legs and arms. The details of clothing, such as collar and tie, coat collar and buttons, or shoe lacings, are of no consequence in giving the idea of movement, or in giving a solid appearance to the drawing. Hence, all such details are omitted, while the greatest care has been taken to draw rightly the lines of action. Figure II is an intelligent drawing. From making a host of drawings like Figure I little is learned. From aiming to select the living lines, as in Figure II, something of the point of view of the artist may be gained.

Fig. II



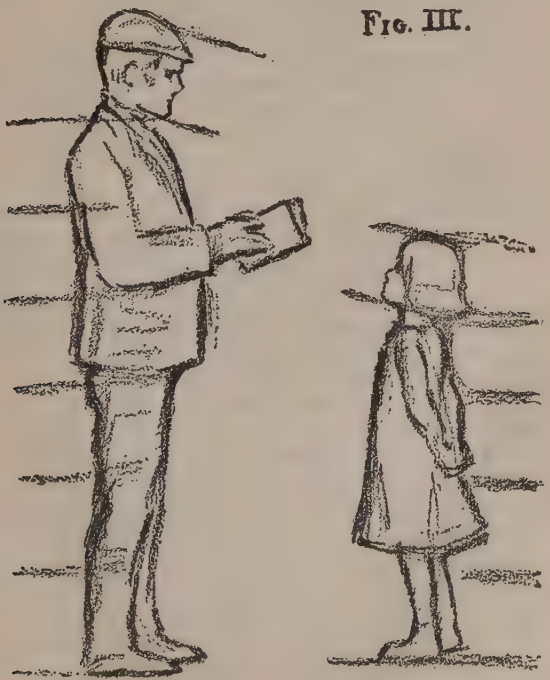
By lines of action we mean the lines that give the right impression of the position that the figure is supposed to be in. Even a figure in repose has action in this sense of the word. If the action is right in the drawing of a standing figure, the figure will seem to stand

firmly and naturally. It will have the right "swing" and will not look "stiff" or awkward. The first two or three lines are the key to the whole drawing. If these are wrong, no amount of elaboration will ever set them right.

Many rules of proportion for the construction of a figure have been formulated from Greek times to the present. Nevertheless, those who learn to draw the figure probably seldom think much about these rules. A very few measurements will help the beginner. More will hamper him and prevent his working freely. The best unit to take in measurement is the length of the head. We speak of a figure as being so many heads high. That the size of the head in relation to the height of the drawing is most important is illustrated in Figure III. While the child is about five heads high, the man is seven. Notice that the size of the two heads is not very different.

Assuming that the lessons in figure sketching do not come

FIG. III.



before the seventh grade, the materials may be either gray paper and white blackboard crayon, or manila paper and a rather soft pencil. The advantage of working with the chalk is that it can be easily dusted off with a cloth if it is not put on too heavily. When the right lines have been found, they may be drawn in pencil over the light chalk lines. An ideal toward which to aim, however, is to get on with few or no erasures. This is quite possible when pencil alone is used, if all work is done in exceedingly light lines from the very first and heavier strokes are added only at the end to bring out the right lines. The light tentative lines may then remain just as in the illustrations of this article. A small amount of erasing, however, is allowable with beginners, and, for this reason, the chalk and gray paper make excellent materials for first lessons. A good size of paper is the nine by twelve, and a drawing of a standing figure should be made at least ten inches high so that it will comfortably fill the paper.

In an ordinary schoolroom, the best place to pose a child is on a table at the extreme front of the room, so that the pupils, even in the front seats, will be a reasonable distance from the model. If the schoolroom is large and two tables are available, it may be found desirable to have two children pose at the same time in similar attitudes. A pupil from a lower class is frequently available and the plan of "borrowing" a child allows every one in the drawing class to work. Besides, younger children are not apt to be so self-conscious as the older ones, and thus make better models. In determining a pose, if one that is natural and simple is chosen, it will not only be easier for the child to hold the pose but it will insure better results than a strained position. Later lessons may include positions taken in games and plays in which the action is more violent, but the first lessons should deal with the quieter poses until the pupils have had some practice in putting down the proportions of a figure. In any case, rests should be given to the model every ten or fifteen minutes. If the positions of the feet are marked in chalk upon the table, it will be easy for the child to retake the pose after the rests.

We will now consider more definitely two or three typical lessons. Perhaps the side view of a girl reading is as good a subject as we can find to begin with. It is well to choose a child whose hair does not obscure the shape of the head and whose dress is simple. When she is satisfactorily posed, the class should decide how many heads high she is. This may

be done by measuring with the pencil held at arms's length. Having found that she is, say, six heads tall (as in the illustrations Figures IV, V, VI), the first step is to mark off on the paper six equal parts which shall occupy nearly the entire length of the sheet. Then (always with light lines) the general shape of the head (an oval) should be indicated, followed by the lines of the front and of the back of the body, the position of the elbow and of the forearm, the bottom of the dress and the soles of the feet. The positions of these lines can be reckoned in sixths in a rough way. The best way, however, to see the mistakes of these first lines (Fig. IV) is to hold the papers out and make comparisons with the model.

Such questions from the teacher as these will help the pupils to judge what corrections should be made: Does the head look the right size? (It should, if the first measuring and planning were correct.) Is the position of the waist right? If not, is it too high or too low? Does the distance from the

FIG. IV

FIG. V

soles of the feet to the bottom of the dress look right? Is the body, as indicated, too thick or too thin?

If the pupils, each for himself, try to answer these questions and then to correct their first lines accordingly, most of them can make a reasonable beginning. The work should not proceed until a beginning similar to that shown in Figure 4 has been accomplished. Figure V indicates the next stage. The general outlines are drawn. Notice that in the face only the position of the nose and the outline of the hair have been added. The positions of the hands have been indicated, and legs and feet are partly defined. All the lines should still be kept very light.

In Figure VI, the final stage of the sketch, there is yet but little detail, but the drawing is complete as a sketch. It tells its story. It is true in proportion and action. From this stage, it might be carried on to a point of the utmost finish, but for a grammar school pupil no more than this should be attempted. Notice that only the general shape of the hands has been drawn. Fingers, folds, buttons, shoe strings, etc., have been omitted. And how much stronger and more interesting is the sketch without them!

The head is always a difficult problem. Its general shape is, as was said, that of an egg, the "point" of the oval being at the chin. Having drawn the line of the hair, show that the profile of the face is divided into approximate thirds. The forehead occupies the uppermost third, the nose the middle one, and the distance from the nose to the chin makes up the remaining third. The indication of the eye by a triangular spot of dark is all that should be attempted. The pupils are much inclined to overdo the mouth, making the lips too prominent. The ear, when it shows, should be but indicated. The placing of this indication, however, should be done with great care. In general, the ear is on

a level with the nose, and about its length. Beginners are apt to think that the face constitutes all of the head that is of any importance, and that they should begin by drawing the features. In other words, they begin where they should end.

Object Drawing for Grammar Grades

By Fred H. Daniels, Director of Drawing, Springfield, Mass.

We are at the difficult part of teaching object drawing, the problem of convergence. The principle itself is as simple as

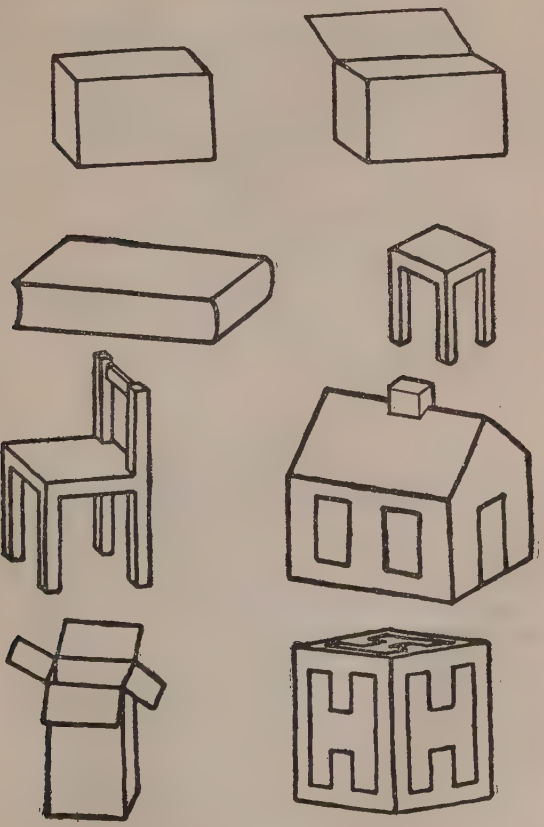


Figure 1

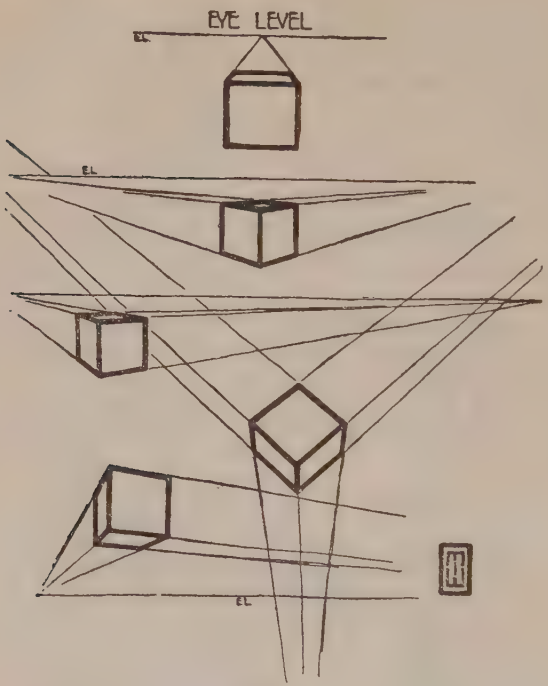


Figure 2

one could wish,—its application seems very puzzling to all beginners. The statement of the principle is this,—retreating lines appear to converge toward a point in the distance. Its truth is dependent upon a second, though more easily comprehended, principle,—distance appears to decrease the size of objects. Hence, if two poles beside a railroad track are at unequal distances from the eye, the more distant will appear the smaller, and a line connecting them will necessarily appear to converge. This is really the sum total of convergence, but it is because there are so many and so diverse applications of the principle that it is confusing.

We ought first to understand that the lines in rectangular objects move in sets of three as a rule,—one set is vertical, one set goes to the right, and the third set slants to the left. Considerable practice in the drawing of such objects from dic-

tation as are shown in Figure 1 makes a good beginning. Note that in these drawings there is no attempt at convergence, and yet they appear not far wrong. For thousands of years the peoples of the earth knew nothing of convergence. All drawings were made after the fashion indicated in Figure 1. If it was through this process that the race learned to draw, we have an additional reason for thus directing the efforts of the individual. After a series of drawings of this kind has been made it will begin to be evident that the lines of objects do move in sets, and now we may begin to specialize on the effects of distance.

Let us, teacher and class working together, reason out a few drawings of the cube as shown in Figure 2. In the drawing at the top, the back edge must be drawn shorter than the front edge as it is farther away. To do this it is necessary to converge the sides of the cube at the top. The distant lines in

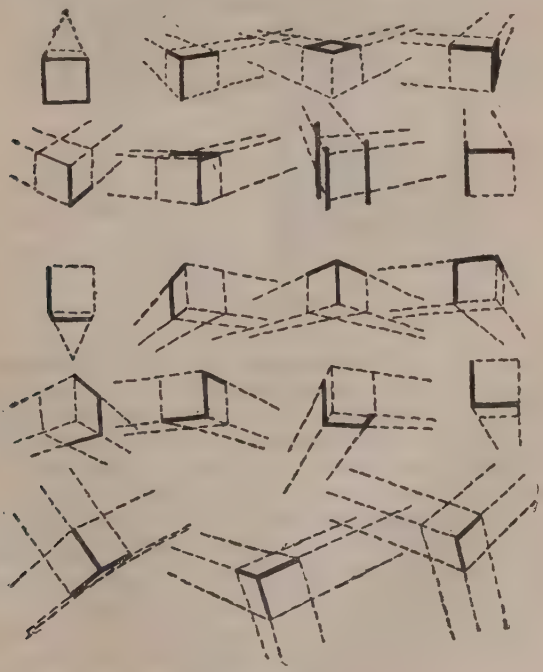


Figure 3

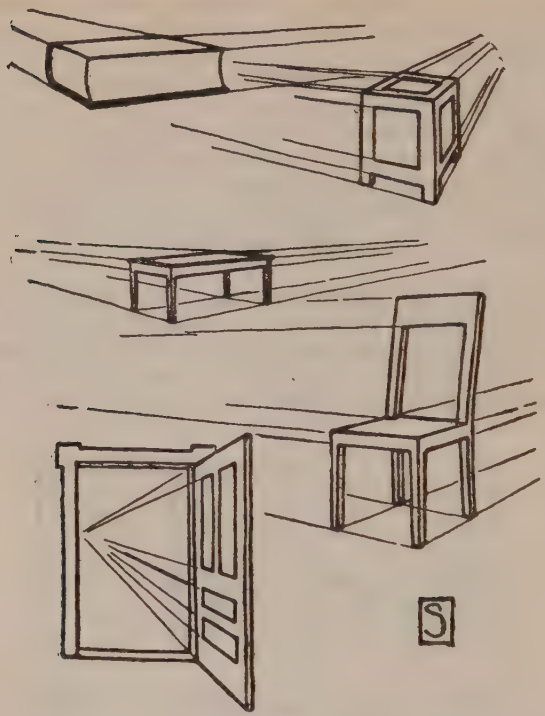


Figure 4

each of the other cube drawings should be considered in the same way. Now place upon the board the lines which are drawn heavily in Figure 3. Each set represents the beginning of a cube. Can you (the pupils) finish the drawings?

A good third step is to have each pupil bring from home some picture which has in it converging lines, as of some building. How high up in the picture was the camera placed when this photograph was taken? Draw the lines in the picture which were really horizontal, extending them till they meet. This aids to seeing with understanding.

Draw some of the key lines in the objects represented in Figure 4, and ask the pupils to finish the drawings, carrying all retreating lines far enough to be sure they converge.

All of this is but preliminary to the drawing from objects. It is useless to ask pupils to see convergence in a book or a cube. You cannot see it unless your eye is carefully trained. But you and they can see that a drawing looks incorrect unless the lines converge, and we are trying to make the eye sensitive to correct drawing. You can see that the wooden block represented in Figure 1 is out of drawing, and you know why, but if the same block were placed in front of you, you could not see that the lines converged. We have to represent distant lines as shorter. It is the only way we can say in a drawing that they are distant lines. As for our models for the actual object drawing, cereal boxes, kitchen utensils, berry boxes, etc., make interesting models (Figure 5).

Remember to insist upon the free sketching of the key lines and the large masses before any part is "painfully" well drawn.

One more point,—we have mentioned the fact that distance decreases the apparent value of objects. Note that this principle may be emphasized by drawing the objects that are in front with a heavier line than those that are in back. Any grammar grade class can grasp this principle and apply it.

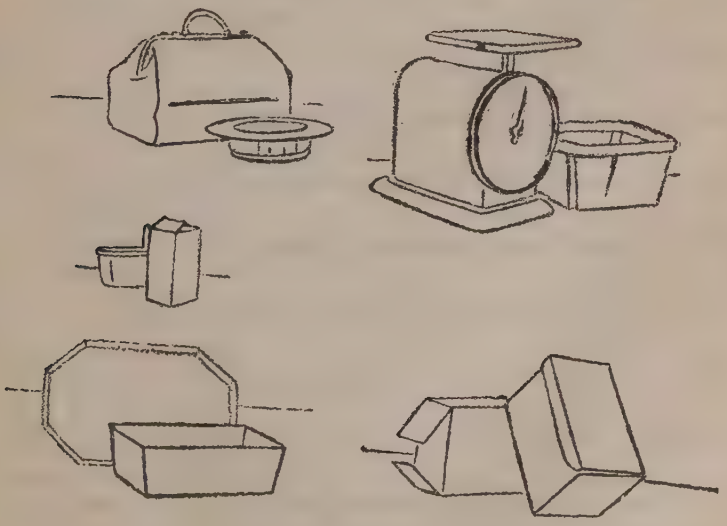
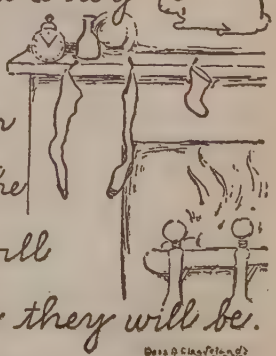


Figure 5

May, Tom and Baby are asleep. They have hung up their stockings. Do you see the little ones? It is Baby's stocking. Santa is coming. He will fill the stockings. He has a and a for Tom. He has a and a cradle for May. Baby will have a and a toy



Santa will put toys on the Christmas tree too. Then he will go away. When the children wake up they will see the toys. How happy they will be.

A Reading Lesson to be Filled in with the Names of Objects Drawn

Some Devices to Obtain Perfect Spelling

Writing Words from Memory

A lesson having been assigned to the class and studied, when the time for recitation comes request one or more pupils to go to the blackboard and write, from memory, four or five words of the lesson. After the first pupils take their seats, send others to the board to write such words of the lesson as have not been written by the first pupils. Continue in this way until the whole lesson has been written, or the time for this part of the exercise has been all taken up. If any words are misspelled, correct them at once.—*Elmer E. Beams.*

Keeping Up Interest

I write upon the board the names of all pupils in the same classes. Opposite each name I draw an outline of a sunflower, coloring only the center. For each lesson in which any scholar spells all words correctly I color one petal in his flower; for the one that has the most petals (or has missed the smallest number of words) I give some small prize.—*L. S. Larimore.*

Playing Teacher

A child takes his place at the teacher's desk and gives each child in the class a word to spell. After every child in the class has spelled a word, the "teacher" is to be tested by the class, every child giving him a word. As soon as he fails, a child who has not misspelled a word takes his place as "teacher."—*Rose Hurley.*

A Guessing Game

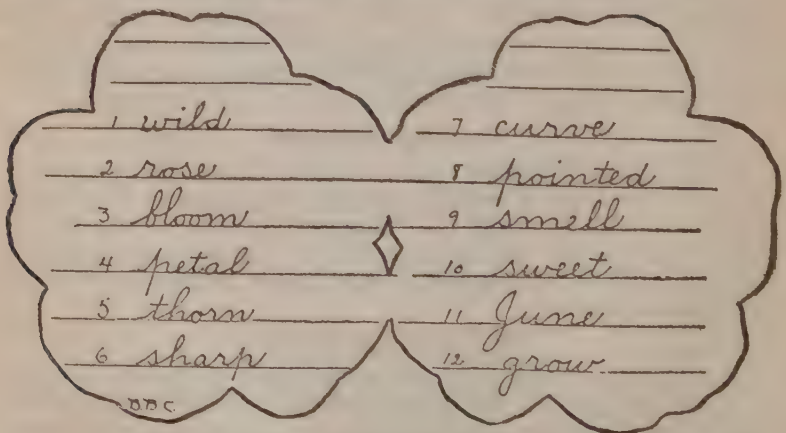
The pupil most studious during the study period is selected to begin the game. He gives the first letter of a word in the lesson and the children guess what it is. The one who spells the word correctly, after guessing it correctly, is entitled to give the initial of another word, and so on. This requires a knowledge of the words in the lesson and their correct pronun-

ciation, and the drill given in this way is considered a recreation. The pupil who gives the initial letter of the word passes to the front of the room in order to face the pupils. This furnishes an outlet for physical as well as mental activity. —*Katherine A. Hanrahan.*

Seasonable Spelling Rewards

Let the children cut large barrels from heavy paper and paste them on larger sheets of paper, pasting just the edges and the bottom, so that there is an opportunity to "fill the barrel" with the little colored apples given for perfect spelling lessons. The apples should be backed with cloth so as to stand handling, as they will be frequently counted. We also use this form of reward: Each child is given a large piece of wrapping paper of gray or brown. Cut-out green cornstalks and yellow pumpkins are pasted on the paper as earned and a stone wall or rail fence drawn to add to the appearance of the "field." A barn drawn at one side of a desk-sized piece of paper, with a fence added, makes a barnyard in which to put turkeys and geese as earned.

A December plan should include a Christmas tree on heavy paper to which candles and toys may be pasted as given from the teacher's desk for good work.—*Gretchen M. Bressler.*



WILD ROSE SPELLING BOOKLET OPEN

This design can be made very attractive if the children are allowed to color the covers. They will make a pretty design to be used for Program Booklets for a Closing Day Exercise.

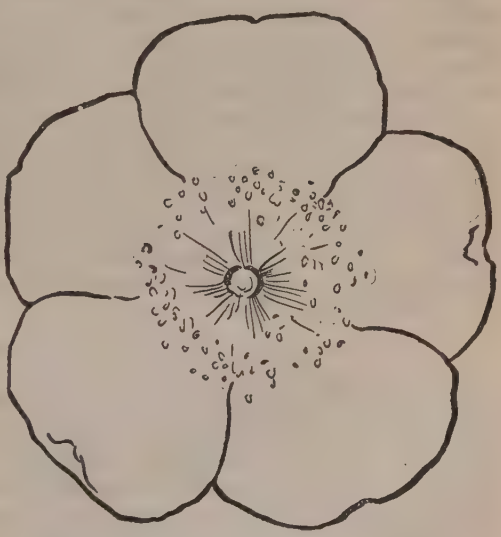
Words in Sentences

Miss F wrote a word on the board and called for some one to spell it, in fact she asked eight children, one after another, to spell it, and the last one gave a sentence containing the word. In this way she took ten words, one at a time.

"Now," said Miss F, "while I am passing the papers, you may study these words."

When the papers were passed, a curtain was lowered covering the words, and the children were ready for another phase of the spelling lesson.

"Delia may give a sentence, using one of our words," said Miss F. Delia said, "I have been through the First Reader." The children were alert to see which one of the ten words Delia had selected. John was the first to think so he raised his hand and pronounced "through," at which all wrote it.



THE BOOKLET WHEN CLOSED

Now as John was the first to see the word used, it was his turn to give a sentence, so he said, "We have had enough cold days." "Enough," guessed Ray, so that was written. In this way the ten words were studied and written. The whole exercise took about twenty minutes.—*Cora B. Thurber.*

A Word Game

Take any word, as, "bakery," and see how many different words can be formed from the letters comprising the given word, using the letters no oftener in the new word than they appear in the original. To give an idea how interesting this

plan is, here are a few words formed from the letters in "bakery," namely: baked, bake, bar, bear, bare, bay, are, Rab, rake, ear, ray, years and key,—no less than thirteen words. Unless the pupils are informed what word will be given, it is quite probable that they will not be able to write more than two dozen words in a period of fifteen or twenty minutes. —*Sarah Grady.*

A Pretty Device

Take a piece of stiff white cardboard about twice as long as wide, say 18 by 36 inches, and rule as many horizontal lines, an inch apart, as you have pupils. Then rule twenty vertical lines, thus making twenty spaces opposite each child's name, sufficient for the month. Place this where all can see. Next cut colored kindergarten paper into small squares, one fourth of an inch in diameter. Also provide a box of small gold stars. For every 100 in spelling paste a blue square in the space opposite the child's name. And for every fifth consecutive 100 a gold star. All other per cents are written in ink in the space. Those securing gold stars during the week may have their names placed on the Honor Roll as an additional incentive.—*Mae E. Kooker.*

A Weekly Review

The spelling classes recite twice a day, orally in the morning and a written lesson in the afternoon. Each pupil has a small memorandum book in which is kept a list of misspelled words and on Friday afternoon these words are passed to me. I copy these on the blackboard (or as many as they can learn for a lesson); usually the same word will be found on several lists. This review of course is a written lesson, and I mark the standing on each paper and copy name and standing on blackboard. If any words are misspelled they are copied in the new list for the coming week.

Besides this we have each scholar's name on one corner of the blackboard and after it five blank spaces, one for each day of the week. If the spelling lesson of the scholar is perfect in the morning I place a short vertical mark in the first space, if perfect at night I add a horizontal line, making a cross: three crosses during the week entitle the scholar to a star. This is placed at the left of the name and remains on the blackboard. The others are erased at the end of the week. It is very easy to keep this record and because of its being constantly in sight it encourages the pupils to do good work.

Thoroughness the Watchword

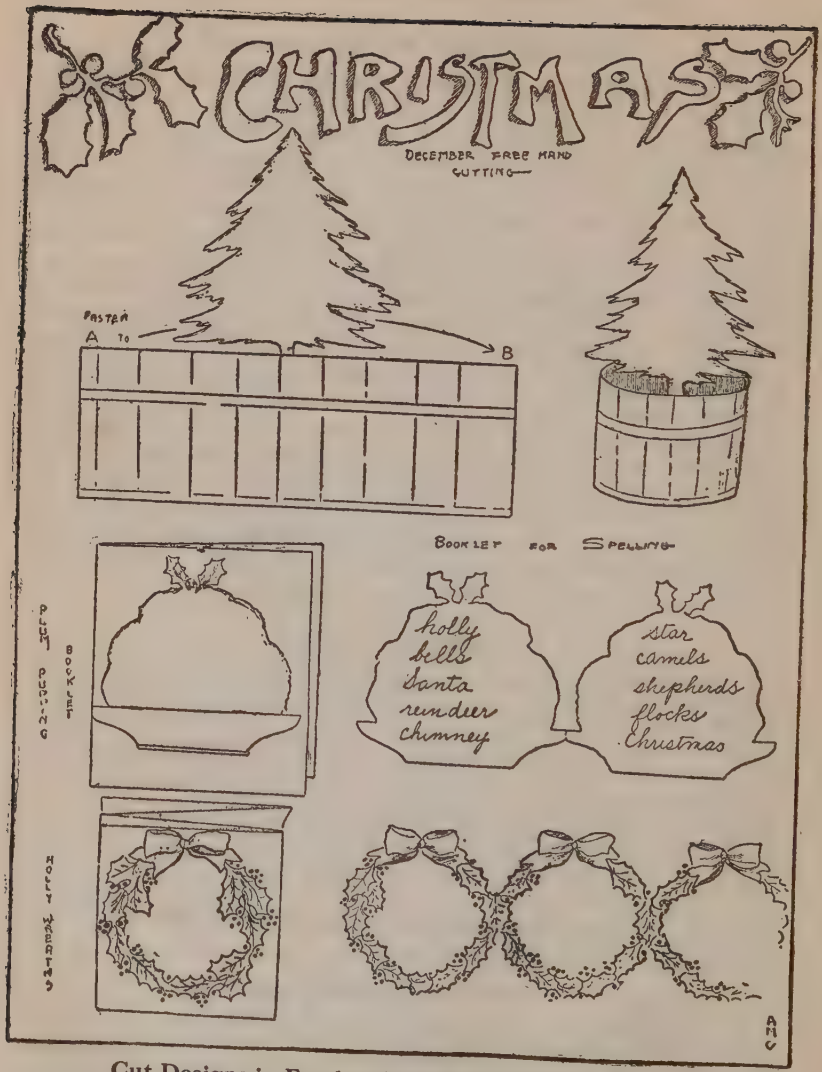
For seat work each child is given a box of letters with which he makes the words of his lesson; also a paper on which he writes sentences containing the words. When the recitation time comes, it takes but a moment for the teacher to glance at each desk to see that the words are all finished, then the boxes and papers are collected. At the beginning of the recitation the words are rapidly pronounced in turn through the class. Then they are gone through again, each child composing a sentence. Sometimes for variety the sentences are written on the board. Books are closed and each child spells orally several words, and then the words are written in the "blanks." Before the recitation ends the words in the advance lesson are pronounced and defined. Each Friday all the words taken up during the week are written on slips of paper, which after correction are handed back, and the perfect ones kept through the term. On the last day these are counted to see who has the most. When time permits I send two children to the board and rapidly pronounce review words. The moment a word is written incorrectly the writer must take his seat, and another pupil may go in his stead.—*Anne Durr.*

A Game of Checkers

Once in two weeks we take thirty minutes for an oral drill on review words in spelling. The class stands in a row at the right of the room. Each one is given two words. Those spelling their words correctly pass to the back of the room, forming a row there. The second time around the successful spellers in the back row pass to the left side of the room. The third move is from the left to the front of the room, the fourth, which is the final one, takes the pupil back to his desk. The pupil who fails to spell a word forfeits his right to take the step in advance and must wait until the next time around for his second chance to go forward.

Drills in Phonograms

We saved the backs of our school tablets and made cards, six inches wide by nine inches long. Let the pupils do this part of the work for an exercise in measuring. Upon these cards we wrote sets of phonograms, using brush and ink for the writing—if you have a rubber stamp, they would be fine printed—and making the letters large enough to be plainly



Cut Designs in Freehand for the Christmas Season

Children unable to reproduce them in freehand may be given cardboard patterns to trace and cut.

seen in all parts of the room. Take for example the phonogram "ank." The set would contain such words as thank, flank, rank, sank, crank, bank, plank, drank, frank, shrank, etc.

Place the cards of one set where all the class can see them. The blackboard ledge at the front of the room is a good place, but if you have none, they may be suspended by means of hooks from a wire stretched across the room.

Now we are ready to begin the game. Ask a question whose answer is a word upon the cards. For example, with the set "ank" the teacher may say, "It is a thick board. What is it?" The answer, "plank," is to be spelled phonetically by the child who answers. Then, "It is what a stone did when I threw it into the water." The answer is "sank."

Each child who answers correctly takes his card in hand and faces the class. When all cards are thus held some child from the class may sound each word and take the cards until each word has been sounded and the child holds all of the cards. If the one "sounding" fails on a word some other child may take his place. The child holding the most cards wins the game. —*I. M. Savage.*

Two Friday Afternoon Games

Pupils all stand at the back of the room. Every time a pupil spells a word correctly he takes a step forward. The first one to reach the front of the room is the victor.

Pupils choose sides; the best speller on each side stands behind opposite side as catcher for his own side. The teacher "pitches" words at each side alternately. If the "batter," at whom the word is thrown, cannot spell it, the catcher back of him does and the word counts as a score for his side. Every correctly spelled word counts as a score for the side which spells it. We call this "baseball spelling."

Objective Points in Teaching Spelling

By Julia Richman, District Superintendent, New York City

A good speller is he who can write, without error in spelling, such letters or other work as his needs demand. Those words never heard except in an old-fashioned spelling match have no real value in the schoolroom. Following that principle, children should be taught to spell words in ordinary use, words formed through drill in phonics, and such proper names or technical terms as come into use in the work of the grade in geography, history or science.

The plan of study and recitation laid down in 1A should be followed in other grades. As children advance, other plans and devices must be introduced. The ingenious teacher will find such for himself. One caution is offered to all teachers, particularly those whose results in spelling have heretofore been discouraging. Find out which words of a new lesson really require study. Dictate the list before assigning it as a lesson. Take the record. Out of, say ten words, three may have been perfectly spelled by the whole class, two or three misspelled by only a few, the rest generally misspelled. Why, then, should the entire list be made the subject of equal study? Is there any lesson more valuable than to teach a child to discriminate between what he knows and what he does not know, and to bend his energies to the latter? Another aid for making good spellers is a personal list of all his own misspelled words made and preserved by each child. These words should be taken from his spelling lessons, his compositions, or any other written work.

Wherever the dictionary is introduced for the first time, its use should be systematically planned. To turn a class loose upon dictionaries is unwise. The clever child will work out the problem, the dull child finds an additional obstacle in his path. Dictionary exercises should be graded by the principal, and these steps should be progressive. To teach an entire class simply to find a given word is, in itself, an achievement. Later comes the question of syllabication; then of pronunciation, and accent; and so the use of the dictionary progresses intelligently.

Too much attention can hardly be given to syllabication. The longest word loses all difficulty if the child can break it up into syllables, correctly separated. A syllable rarely contains more than four letters, and so short a combination can be grasped by the eye, carried by the mind, and retained by the memory without any confusion. Children should be trained to syllabicate according to the dictionary and not according to etymological structure.

The stems, suffixes and prefixes require careful grading on the part of the principal, otherwise teachers will select a few in frequent use, while other stems and their adjuncts will be overlooked by all. Avoid all combinations that are made simply for the sake of the combination. If a word fails to enrich a child's vocabulary, it is waste of time. Anglo-Saxon words should precede those of Latin origin in teaching stems, etc.

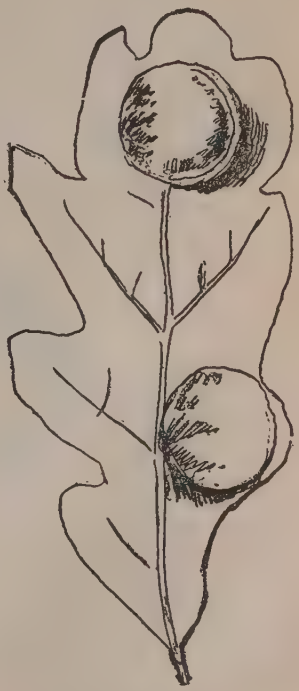
Nature Study Within the Reach of All

A Talk About the Galls

By Annie Chase, Nature Study Writer, Teacher and Lecturer

Out among the falling leaves and the golden rod, which has still spared to it a few flowering and green stalks, we are almost sure to find the galls and to wonder what they are.

Tiny Oak Galls



Larger Oak Galls

They are excrescences on the surfaces of the leaves or along the green or dead stems. We find some as large and round as a child's small rubber ball, others are the size of marbles, others of peas, while some are as small as the head of a tiny pin. Some are oval, some star-shaped, some like horns of plenty. Some are rough and bristly, others are as smooth as egg shells. Some are striped with red, some are wholly green, some are yellow, or yellow and red. They are found on stems, on leaves, on branches, and even on the remains of spring catkins upon the trees and shrubs. Some stay on the stem long through the winter, but most of them fall to the ground with the autumn leaves.

One of the tiny Oak Galls showing door where insect came out.

All these galls are or have been the homes of tiny insects. In summer, when the sap in the plants was stirring and working such wonders, a tiny insect came buzzing by. She looked like a very small fly with a sword-like, piercing instrument, which she carried at the end of her body. She punctured a leaf, or perhaps a stem, and laid an egg in the puncture. No sooner had the egg

An Oak Apple or Gall

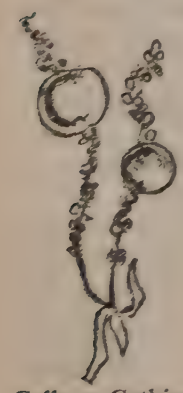
hatched and the baby insect begun to grow active, than the leaf or twig began to swell at that point. Larger and larger grew the insect, larger and larger grew the chamber that held him, till at last the children could see the swelling on the leaf and watch it growing there—such a dear little cradle, growing larger as it was needed, because a poison, injected into the leaf by the mother, contained, too, in the growing insect, stirred

the plant sap to perform unnatural feats of swelling and expanding the tissues which held it.

The insect inside was a tiny white grub without legs or wings or anything which looked like a head, but there was a mouth where the head ought to be, and a big appetite behind the mouth, and the mouth ate and ate and ate, till the owner grew so big he had to try to get out of his chamber, which at last had refused to grow larger. But how get out of a room which had no doors nor windows? Did this problem worry Grubby? Not a bit of it. All he had to do was to gnaw and swallow the walls of the room which held him, or at least enough of the wall to make a door. Gnawing away patiently, he soon ate his way to daylight and a broader life.

The Gall Fly

All through the fall and winter most of the gall grubs sleep, sleep, sleep in their leaf or stem cradles; carry them where we will, they neither know nor care. In the spring, with jaws which have been sharpened perhaps on Jack Frost's finest and hardest crystals, they make quick work of filing tunnels straight through the hard walls to daylight joy and usefulness. Many of these insects are females and after flitting about for a few days in the sunlight, they alight on some stem or leaf, puncture the tissues and lay eggs as did their own mammas. The cambial layer, which you know is between the outside plant skin or bark and



Galls on Catkins

Cone Willow Galls

the leaf or stem tissue, is peculiarly adaptable. It will change its cells and their shape, and even their work, if acted upon by any new force. It is into this layer which the gall fly takes pains to pierce. This is all the work she ever has to do for her babies, whom, if she lived to meet out in the great bright world, she would not remember nor love nor cherish nor attend to in any way whatever.

Stein Galls
Shaped Like Fools-caps

But her work done, her life is over. She becomes suddenly tired and creeps away under the shadow of some friendly leaf to fold her wings and to fall softly into the sleep which knows no waking. In three weeks the eggs hatch, and the swelling of the leaf or stem tissue begins so that the house shall be nicely formed and hardened before the winter season. The baby lives upon the leaf sap which comes everywhere pouring in for him through the walls of the leaf tissue.

Oh, no. Not always do these little people, so well provided for, find life all smooth and easy. Sometimes other eggs—robbers' eggs—get laid in the same house, and the hatching robbers eat up the real owners of the home. Also beetles and bugs and birds are as fond of these grubs as we of chocolates, and but for the hardening of the outside covering which makes them beetle, bird and bug proof, every gall fly grub in all probability would be gobbled up.

How Does a "Horse Hair Turn Into a Snake?"

(Extract from Article, "September Studies")

By Edward F. Bigelow, President Agassiz Association, Editor "The Guide to Nature," Author, Institute Lecturer

A frequent question that comes to me is: "How is it that a horse hair when placed in water will turn into a hair snake?" The fact is that if a horse hair be soaked for a century it will not become a snake. There are two aquatic hair-shaped worms (Gordius and Mermis)often found in springs or in water-troughs frequented by horses. But what an absurd thing to regard these worms as the transformations of horse hairs!

I suppose this common belief may be classed with that other which tells us that a pocketbook when lost acquires a head, a tail, four locomotor organs, and finally becomes a tortoise. The statements are equally true. Or why not say that the "razor clam" shells of the beach are the handles of razors discarded by sailors? I mention these animated pocketbooks and razors with no little trepidation, for I fear that the remarks may be repeated with variations and become the foundation for another myth.

KATY DID, KATY DIDN'T

Most of us are familiar with grasshoppers and crickets but perhaps all have not seen the katydids. I suggest that you go katydid hunting. The katydids do not call in the daytime when we could easily see them if we could get near enough. When night comes they are usually in the tops of trees where we can't reach them. The best time in which to hunt for them is for about half an hour just at twilight. Then we may usually see them. It is of not much use to hunt in the tops of tall trees, but in many places there are growths or short sprouts of trees where we can easily reach the branches, especially if we take hold of the main stem and pull them down. This, of course, must be done with great care or we shall shake off the insect, or so alarm it that it will fly away. There is one caution. You must be careful to make sure of the insect's location by the sound, which is often elusive and deceptive. By the way, when a katydid is calling vigorously, it is claimed that it will instantly stop if you place your hand on the trunk of the tree. As I have said, this is a common saying; not all common sayings tell the truth, so I made the experiment with a tree on which a katydid was calling. I do not intend to tell you what the result was. If I were to tell that, it would deprive you of the pleasure of discovery. Don't be content with trying it once, twice, or even a dozen times. One trial on one tree for one night will not be a positive proof.

Have you ever noticed how many times a katydid calls in an hour or say in five minutes? Take a watch and time the number of the calls of a katydid or of a cricket in a succession of five minutes and ascertain if the number of times varies. If you have a thermometer take it and see whether there is any relation between the number of calls in a certain time and the temperature. As the temperature rises, does the insect call more slowly or more rapidly?

SEED PODS OF MILKWEED

Do we really know the milkweeds? I do not mean do we know the name. And yet, as to the mere matter of naming, it would require no little study to tell all the varieties. But I mean "know" the milkweed as any person of intelligence should be able to know it.

From which end of the pods do the fluffy seeds first emerge and why?

How many curves in the "stem" connecting the pod with the main stalk and what is the cause of these curves?

Are the seeds in rows lengthwise or around the seed cluster?

Some young people call these seed scales fishes, claiming that they are arranged like the scales on a fish. Are they really so arranged?

Did you ever see a sprouting milkweed seed? If not, will you try to "grow" some?

How does a milkweed bloom catch insects?

Does nature have traps just for accident?

A Study of Alders

By Alice G. McCloskey, Director Department of Junior Naturalists, Cornell University

"With cheerful heart I could be a sojourner in the wilderness. I should be sure to find there the catkins of the alder. When I read of them in the accounts of northern adventures by Baffin's bay or Mackenzie's river, I see how even there, too, I could dwell. They are my little vegetable redeemers. Methinks my virtue will not flag ere they come again. They are worthy to have had a greater than Neptune or Ceres for their donor. Who was the benignant goddess that bestowed them on mankind?"—*Henry D. Thoreau.*

In February you mav select the alder for special tree study. Thoreau is not the only one who has watched it with interest through the changing seasons, and it is well worth the knowing. Then, too, it is not so well known to all children, and I believe that in beginning tree study it is well to take one that is not so familiar as the maple tree. There are, to be sure, many things for children to learn about maple trees, but we are more likely to attract their attention in a lesson if we show them something a bit more unfamilar.

Alders will be found by many teachers who read this journal. I suggest that the children visit the tree if possible; if not, three or four twigs can be taken into the schoolroom. If the subject is properly presented, the tree will be visited some day, and the lesson of its year's growth will never be forgotten.

Take, therefore, three or four twigs, and, if possible, have the children come about you as you discuss them. Pass the twigs around and let the children make observations. Are there any leaves left on the twigs? Are these leaves opposite or alternate? How many cones are attached to the twigs? How many catkins? What other trees do the children know that bear catkins? The part of this lesson that counts will be the individual observations of the children. Open the cones and try to find seeds within. Are they sharp? The character of the seeds is one of the differences that distinguishes the alders.

Do not continue any nature study lesson of this kind too long. The above suggestions will probably be sufficient for the first. It might be well to tell the children that this tree bears two kinds of flowers, the pendulent catkins being one kind. Let them spend the year, if necessary, in their quest for the other. You, yourself, will find that the tree bears the staminate and pistillate flowers. If you have never watched their growth, your interest will give an impetus to the children in their study.

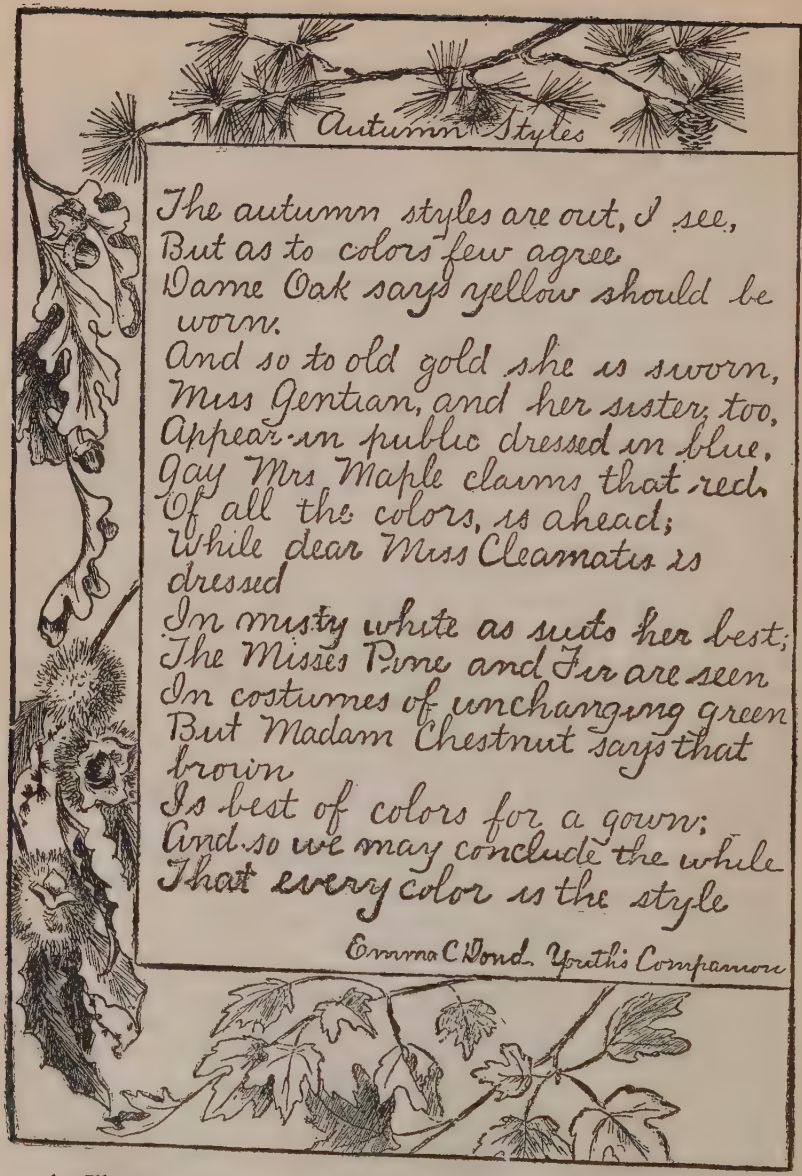
Doubtless you will find one kind of alder in your vicinity. The other day I found the European alder (Alnus glutinosa), and our little native alder (Alnus incana), which is more like a shrub. One visit to these two trees has left them in my memory forever. Every teacher who prepares her nature study lesson in the presence of some out-of-door subject will be able to give her pupils something that they will never forget.

Have the pupils place the alder twigs in water and keep a record of all that takes place. This will encourage patient observation.

Mr. Cabbage Butterfly's Glass House

Our "specimens" live in a glass fruit jar covered with mosquito netting. The jar stands on the reading table where we can watch the life of our queer pets. The gardeners are only too glad to get rid of the pests, so save the caterpillars for us when they begin to trouble the cabbage patches the latter part of May. I speak of these specimens because all teachers may not know what hardy "pets" these are. They live and thrive with hardly any care, in any kind of a schoolroom.

They resemble the green cabbage-leaf ribs in color and form. All the care needed is to keep a supply of cabbage leaves in the jar. It is very interesting to watch the forming of the pupa, from which at last the beautiful cabbage butterfly emerg-


Autumn Styles
The autumn styles are out, I see,
But as to colors few agree
Dame Oak says yellow should be worn.
And so to old gold she is sworn,
Miss Gentian, and her sister, too,
Appear in public dressed in blue.
Gay Mrs. Maple claims that red,
Of all the colors, is ahead;
While dear Miss Clematis is dressed
In misty white as suits her best;
The Misses Pine and Fir are seen
In costumes of unchanging green
But Madam Chestnut says that brown
Is best of colors for a gown;
And so we may conclude the while
That every color is the style
Emma C. Dowd. Youth's Companion

An Illustrated Poem to be Used for an October Reading Lesson

es. A good microscope is a great help in watching your "pets." The wings of the butterfly are covered with what appear like tiny scales, dust or powder except under the microscope. Our cabbage butterfly pets seem to like "living in glass houses."—*Isabel Grant.*

Why Does It "Rain Earthworms?"

By Lucy L. W. Wilson, Ph. D., of the Nature Study Department, Philadelphia Normal School and Author of Textbooks on Nature Study

Scarcely a spring passes that some one does not ask me, "Why does it rain earthworms?" The earthworms do not come with the rains, but the rain persuades them to come up and out. For they are descended from aquatic animals and are semi-aquatic themselves. Nothing kills them off sooner than hot, dry weather. Their only resource is to dig down into the ground far enough to find a cool, moist home.

Some time before it "rains earthworms" it will be possible to find in the morning their fresh "castings" on grass plots, in gravel paths, between bricks even. Worms eat earth not only for the sake of the organic material which it contains (food), but because it is the most efficient way for them to dispose of the earth which they wish to eject in order to make for themselves a burrow or home. It has been estimated that about two tons of earth in each acre of ground pass annually through their bodies in places where they are numerous. And they are extraordinarily numerous in all humid regions, a fact that we scarcely realize because they live in their burrows by day, emerging only at night for food and to work.

Earthworms are really beneficent animals. Their habit of swallowing and ejecting the earth means that fresh surface is continually exposed to the disintegrating influences of carbon dioxide and the humus acid of the soil. They also prepare the ground excellently for the roots of seedlings, for they so sift the soil that no stones, except what they cannot swallow, are left in it. They add a lime fertilizer directly to the earth by covering up bones, which later decay and lie within reach of the rootlets. They cover seeds that lie on the surface. Into the burrows of earthworms roots easily penetrate.

Take the children out to gather the castings. Some of them will be moist because they were made during the preceding night, others will be dry because of the time that has elapsed since their making.

When once they have become interested in earthworms in this way, the teacher will have no diffculty in getting them to handle them if she wants them to do so. But she must remember the needs of the earthworms themselves. They can be most easily observed with a maximum of comfort to themselves in tumblers of water.

While water observation may be the best for the study of the animal itself, to observe his habits it is necessary to put him in more natural surroundings. Place the worms in a pot of earth; cover with glass and black paper during the daytime, but always take off this covering at night. Keep the earth moderately moist; feed them with cabbage leaves, bits of onion and similar food. Give them leaves with which to line their burrows. Get the children to do the work and bring the material. The best nature study teachers are those who fold their hands in the presence of a class, but work diligently in the field at other hours.

A Study of the Monarch Butterfly

By Mary E. Martin

In his lectures at the Clark Institute Summer School, Dr. Hodge said, "For a child to see the development of a butterfly or a dragon-fly makes him a naturalist for life." This transformation, with the beautiful lesson to be drawn from it, may be brought easily before the bright, eager minds of our pupils.

The Monarch or milkweed butterfly (Anosia plexippus) is one of the best members of the Lepidoptera for study, because it develops so quickly after the eggs have been deposited.

About a week before school opens in the fall, an enthusiast may find the caterpillar feeding upon the milkweed. It is more easily obtained in the morning when the plants are covered with dew, or after a heavy rain. Then if each one is put into a tumbler with some leaves from a plant belonging to the milkweed family, and a piece of netting or thin cloth tied over the top, the caterpillar will thrive well, provided his house is cleaned and fresh leaves are given to him every day.

Pupils may observe the rings that compose his body; the number of feet and on which rings they are placed; how many times the caterpillar changes its skin; and the way he devours his food.

By this time the children will be so enthused that many of them will have their individual specimens which they have gathered on their rambles. They must watch carefully when

the caterpillar eats no more and a spirit of unrest seems to seize it, as it is preparing for a great change and it must not be disturbed. It will fasten itself to the netting by the last pair of feet, and they must watch for the threads coming from the mouth, and the position the head takes. When they find a little green chrysalis with bright gilt spots, they can hardly realize it was once their caterpillar. Some of the bright eyes may discover its last skin on the little thread by which it is suspended.

A period of impatient waiting will follow, and they may be

The Monarch Butterfly

taught to count the days, never less than eleven, and to look for the little green chrysalis on the under side of rail fences, leaves of corn, etc. The fact that it is migratory may be taught by having them search for these chrysalises late in the fall when they are gathering cocoons for the winter. When the pupils discover that the gilt spots have disappeared and the chrysalis is turning dark, they must carefully watch for the next great change, and they may be told that the butterfly will need to rest in the sunshine for a few hours, then they can feed it by putting a drop of sugar and water on the tip of their forefinger and holding it near the mouth. The uncoiling of the proboscis and sucking up of the sweets is a wonderful revelation. The little stranger will become quite tame if fed in this way and if allowed to stay upon the plants or fly about the room; and great is the pleasure of a child if it alights on his clothing, books or desk. After the pupils have learned the number of parts composing the body, and number of wings, feet and about

the antennae, explain to them that butterflies not reared as Mother Nature intended them to be will not, many times, have the three pairs of legs, or they will not be as beautifully fashioned as those found out of doors. Teach that its work is completed after the eggs have been deposited, and allow the children to watch its beautiful manner of flying as it gracefully sails from an open window.

An Outline of the Monarch Butterfly

I. Description. Wings red brown, lighter below, black veins and borders, double row of white spots on edges. Males have pockets on hind wings, where the scent scales are kept. These are supposed to make the insect distasteful to its natural enemies.

II. Where Found. Everywhere in the United States. Said to migrate like birds. Can be seen in flocks in early fall.

III. Life. Can be tamed. Feed them on syrup.

Chrysalis—angular; green, with gold dots. Color fades when empty; then looks like a bit of glass.

Larvae—found in July and August, feeding on the common milkweed. Ringed with black, yellow and white. Have two pairs of slender, black, fleshy horns, one on thorax, one on abdomen. Birds will not touch them, as they have a disagreeable odor. Moult three times. No color at first, brighter each time.

Eggs—cartridge-shaped; netted surface. Yellow, changing to grey. Laid singly, on under side of leaf.—*Jean Halifax.*

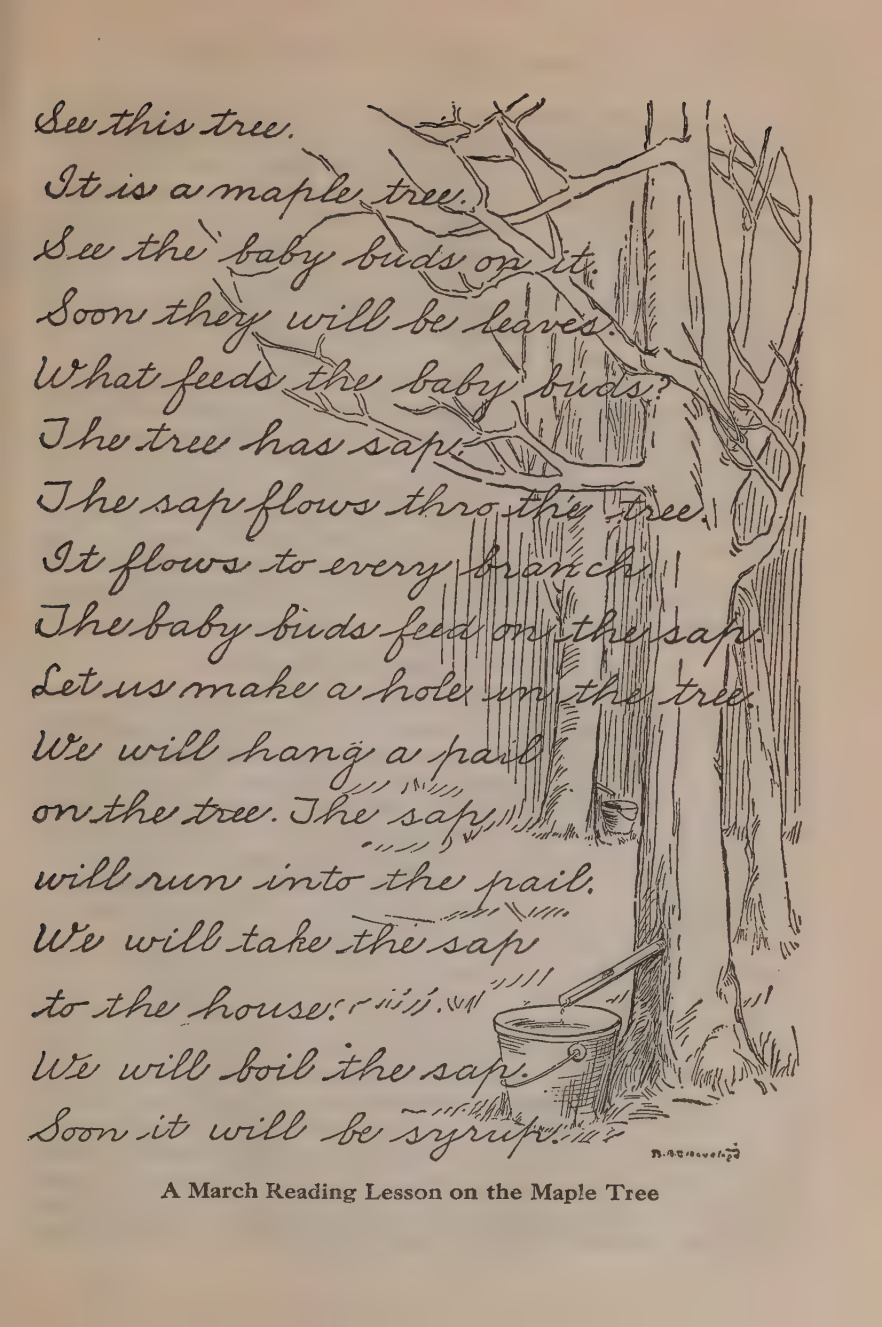
Opening Leaf Buds

By Belle Geisse, Primary Supervisor, Madison, Wis.

No teacher, whatever her grade, will fail to make the growing and opening leaf buds the subject of some of her spring nature lessons. My own experience with classes of little children is that it is best to direct the attention of the class to one or two of the tree buds and to make the study of those minute. Also that it is better to have this indoor study of the leaf buds precede the general outdoor awakening of the tree world. The children thus stimulated and interested by their classroom work will be apt to carry on their observations by themselves, especially if they are encouraged by occasional wisely put questions.

The horse-chestnut and the tulip poplar are capital buds to study with any class, but they are particularly adapted to the

See this tree.
It is a maple tree.
See the baby buds on it.
Soon they will be leaves.
What feeds the baby buds?
The tree has sap.
The sap flows thro the tree.
It flows to every branch.
The baby buds feed on the sap.
Let us make a hole in the tree.
We will hang a pail
on the tree. The sap
will run into the pail.
We will take the sap
to the house.
We will boil the sap.
Soon it will be syrup.



A March Reading Lesson on the Maple Tree

younger children. As many of the branches as possible should be secured. In cases of small classes, each child should have his own twig, but where that is impossible, groups of four or five children may examine the same one. Between lessons, the twigs should be kept in large jars on the sunny window ledges, the water being changed often and occasionally the ends of the twigs being cut. As far as possible, let the care of the nature material devolve upon the children themselves. This may always be done with classes of older children, under supervision of course.

In examining the twigs, the children should be encouraged to note every mark, every characteristic, and to try to discover a reason or a cause for it. At the end of the examination, put the drawing materials in their hands and let them reproduce on paper the result of their observations. As materials for this part of the lesson, I would suggest colored crayons for the very youngest children, and brush and ink (or water color, rarely) for the older ones. Whatever material is chosen for the first lesson it should be exclusively employed in the succeeding ones of the series.

Our Junior Naturalist Museum

We have a museum in our school that I think might prove interesting to some other teacher and pupils in an ungraded school. The foundation is one of the old fashioned bookcases often found in country schools. It had been discarded for a new and handsome library case, and was placed on a table back of the door. It was used only as a general catch-all for old pictures, magazines, empty crayon boxes and the like. It was of no use and certainly not an ornament to the otherwise well-appointed room. I pondered over a use for it for several days, before I at last decided that we might turn it into a school museum. One night, I asked two of my boys to help move the table and cupboard to the back of the room. This they willingly did. After they had gone home, I began its transformation. I had previously removed and burned the useless rubbish which it held. I now carefully removed all the dust of months, with a damp cloth, then pasted pictures of birds and animals all over the inside walls and the inside of the doors. Some of these pictures were colored ones that I had collected, others were cut from various illustrated papers. The doors I opened and fastened back against the walls. Across the top and down the sides, I looped strings of periwinkle shells. On the wall,

above and back of the cupboard, I tacked a large red paper bearing the words, "Junior Naturalist Museum." These letters were cut from white paper and mounted on the red. Above this, I hung a framed photograph of "Uncle John" Spencer of Cornell University, and at the side the framed charter of our Naturalist Club.

After this preparation, I told the children that they might have the bookcase in which to keep any treasures that they thought worthy a place on its shelves. Its three shelves are not entirely filled; but we have at least made a beginning and aroused the interest of the pupils. On the lower shelf we have a robin's nest, a phoebe's, a song sparrow's and king bird's. We have several kinds of animal's teeth, a small animal's skull showing very plainly the manner in which the bones of the skull are joined, a skull of a wild duck, several curious fish bones, picked up on the shore of Lake Erie, some sea-weed and sea shells, also iron and copper ore. We also have a cross-section of an American smoke tree, and the boys are now planning to make a collection of cross-sections of various kinds of trees native to this part of the country.—*Myrel E. Sharp.*

Practical Nature Study

Captain E. Miller, of Keokuk, Iowa, who is always thinking of something new and helpful for the schools under his charge, has furnished each of his pupils a card giving the forty-eight names of the native trees of Keokuk County. Teachers are held responsible for the pupils' ability to spell these names correctly as soon as they are old enough to learn them.

This plan is worthy of adoption. It will encourage children to learn to know all the trees in their own locality. With a little effort on the part of the teacher, children may be interested to make a tree collection for their schoolrooms in which they will take great pride. Pupils with cameras may take pictures of whole trees. These may be neatly mounted on large sheets of cardboard, each showing a number of photographs, with the individual pictures neatly labeled. The whole may be framed in inexpensive frames, which the children may unite their pennies to buy, or they may be donated by some generous friend of the school. A collection of pressed leaves and blossoms of the different trees may be mounted in the same way. Also a collection of fruits, nuts and woods of the different trees may be made. Photographs or pictures cut

from periodicals may show the perishable fruits. This collection will furnish a rich supply of material for language and drawing lessons. Children may prepare a booklet about each tree, describing it, telling where it is found and for what it is used. These booklets may be illustrated with sketches of the whole tree and its different parts.—*Editorial.*

Simple but Successful Botany

All schools are not so favored with opportunities for a study of wild flowers as is ours. Directly opposite the schoolhouse is a large, tangled wood, covering both hill and valley. It is here that we took up the study of the flowers as they came in the spring.

First, each child was provided with a composition-book. I had already fixed a press in the schoolroom which consisted of two large flat boards between which we put sheets of blotting paper and tissue paper; the flowers being placed between the tissue paper. Large stones served as weights.

As some of the earliest flowers are the simplest, we began with such as the spring cress, anemone, and went on to the violet, trillium, etc. Every day, just after noon, with a pressed flower before the pupils and a fresh one in their hand, and with the aid of a microscope, we would examine the flower. On the blackboard I would place in outline the names of the principal parts of the flower we were about to study; first the family, scientific name, then common name, where found, color, pistils, petals, sepals, and on down to the roots and seeds. The number of the analysis and date went also with every flower analyzed. This outline I helped the pupils to fill out for themselves; after which they copied them neatly in their composition-books, and mounted the pressed flowers on the same page. When the spring term closed the books contained twenty-five specimens.

Polliwogs and Other Interesting Things

We have been doing some very interesting nature work this last year and it was only a little while ago that it dawned upon us that it was nature work. From a pond near by the children brought some polliwogs. I got a soup plate and in this we placed our pets. There was always an interested group around the plate at noon and recess. What rejoicing there was when their hind legs appeared and how eagerly the children watched for the fore legs to break through the skin! But

when they did we had to let our pets go, for they were too lively for our plate. We noticed that some of our polliwogs were small and black, while others were larger and more transparent; that the former developed much more rapidly than the latter. In reading up on the subject we found that one kind developed into toads and the other into frogs. One odd little insect was found in our plate which we watched with intense interest on account of its savage ways. Later we found it to be a "water tiger," the larva of the water beetle. We did not see it develop, for our term closed too soon, but we watched it drive polliwogs of eight and ten times its size out of its way and devour bits of angleworm or bread.

Some caterpillars, which were captured in the fall and kept in a box covered with mosquito netting and fed with clover leaves, made some thin cocoons for us.

Some cocoons, which we gathered late in the fall and kept all winter, hatched out two beautiful moths while we watched them, and a few days later one of these laid a hundred or more tiny eggs on our window casing. Examined through a microscope they had the appearance of birds' eggs. The shells were hard, too, like a bird's egg.

Nature Study in a Country School

First we took birds' nests. The children were encouraged to bring in or tell of anything which they had found or seen and were free to ask questions on such material gathered or seen. A pair of bluebirds built their nest in a hollow post near the school yard; an oriole in an elm tree nearby; and there were four robins' nests in the maple trees in the school yard. We called them "our" birds, and the children were taught to observe the birds as they built their nests. In the first half hour after school had commenced, the children were allowed to tell what they had seen and certain facts were written in their note books.

Next we commenced to collect the nests (only nests that had been forsaken were allowed to be collected); every child tried to see how many he could bring. Of course, several of the same kind were brought; but after sorting out and keeping the best, the others were disposed of. The variety procured was astonishing. People in the neighborhood found nests and gave them to the children. The pupils were given talks on the habits and appearance and also the need of protecting our native birds.

We had a flower calendar with every child's name on the calendar and the wild flowers which he brought were written after his name. During the spring term of ten weeks we had the names of eighty flowers. The children took great pride in learning their common names and their habitat. In connection with the wild flowers, they were taught the danger of local extermination of special plants. Specimens were gathered by the older pupils, pressed, mounted and labeled.

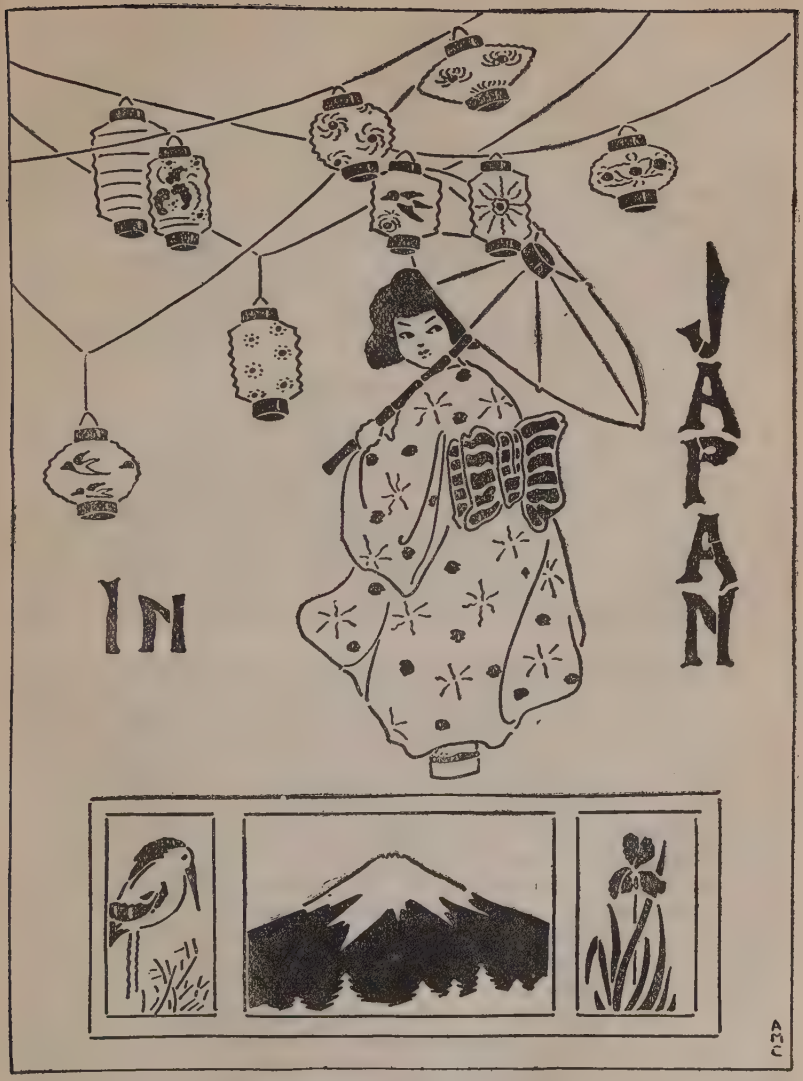
In the autumn the leaves of trees were gathered, pressed and mounted, and the general appearance of the tree was studied, and special notice was taken of the growth of the branches,—for instance, the elm has graceful drooping branches, while the maple's branches have an upward growth and form acute angles with the trunk. While studying the trees I read or told the "Legends of Trees," which held the children's undivided attention.—*Nellie F. Daniells.*

The Germination of Seeds

Beans, peas, wheat, oats and morning-glory seeds are all good to examine and plant. Peas and wheat are best because they are sure to germinate. Let each child plant several, and the stages of growth be carefully watched. Children should make record of changes from day to day. Plant some seeds in saw-dust, some in water, earth, sponge, etc.

Show beans of different kinds. Give each child a bean that has been soaked over night and one that has not Are these beans the same size? Color? Shape? Which is the larger? Which is softer? What made the one large and soft? With pin remove the coat of soaked bean. What have we taken off? What does the seed coat look like? Hold it up between the eye and the light. How many layers? Are the layers of the same thickness? What is left now that we have taken away the seed's coat? Are the parts connected? What kept them together? Are the parts alike? What do you see on one side? Do you know what we call the little plant baby? (Germ.) Compare germ with growing plant. Plant baby has been sleeping snugly in its little seed house. How many walls has its seed house? Do you know their name? (Cotyledon.) Of what use to the plant baby? (Keeps it warm, gives it food.) We will watch our beans carefully and see what happens to them. Notice how the seeds swell and the skins wrinkle when the seeds begin to grow.

What comes out of the seed first? How does it get out?



Some Sketches to be Used in Connection with Lessons on Japan

Notice how much it grows each day and in what direction.

What does root do for plant? (Finds food, holds it in ground.) Rootlets. Who can draw the roots of the bean?

What comes from the bean besides the roots? How many leaves? Color? How do they get out of seed coat? What becomes of the coat after the leaves and roots get out? What becomes of the cotyledons? Why do they shrivel and drop off? Use of leaves to plant? (Breathe for it.) Use of stem? (Hold leaves and blossom.) Plant's food? (Soil, air, water.)

Notice how plants turn to light. How do plants look that grow in the dark? What does the sun do for plants? How do plants help us? Name plants that are used as food.

(Lesson on pea and corn treated in same way.)—*Annie Chase.*

A Study of Silkworms

I had told the story of the Chinese princess and the silkworms, and we had examined specimens, looked at pictures of silkworms, etc., when one of the pupils said wistfully, "I wish we could see some live silkworms at work. Why can't we?" We had a few mulberry trees at home, not far from school, and decided to try raising silkworms. We obtained some small mulberry trees and eggs free. We set out some of the trees in the schoolhouse yard for future use and the pupils had the rest.

The eggs of the silkworm were about the size of a pansy seed. They were purple but soon turned white. In three days we found a wriggling mass of tiny black grubs that seemed smaller than the eggs. They collected on the mulberry leaves we gave them and began to eat. Warm, dry days they ate all the time and grew very fast. On cold, rainy days they seemed almost lifeless, and ate very little. They soon outgrew their skins and kicked them off, using fourteen feet for that purpose. They did this five times in all. The worms had sixteen feet, a soft horn on the tail and a head that resembled a monkey's. About this time they changed color; some were white, others had black and white rings, and a very few were dark slate color.

When five weeks old some of them were ready to make cocoons. They were three and one-half inches long and one and one-fourth inches in circumference. They stopped eating and began to travel in search of a place to weave. About this time we were sure to find them on our clothes whenever we went into the large room they occupied. They often seemed angry and struck each other with their heads. They became soft,

short, wrinkled and reddish in color. Twigs, shavings, rolls of paper, picture frames, the side of the house and all manner of queer places were selected for their cocoons. They worked very slowly at first till the outside or floss silk was firmly glued in place. The silk came from both sides of the head and united in one strand. They worked rapidly when they began to make the cocoons and often turned over.

We put some of the worms in birch-bark rolls, and by holding the roll towards the light, could see them weave thirty-six hours or more according to the weather. We could hear them work several hours longer. If the weather was cold or damp they would weave a little, the thread would break and they would select a new place with the same result unless placed near the fire.

Small spiders killed a good many worms for us. We had about 2,000 perfect cocoons. Some were white, most of them pale yellow and a very few bright orange. We did not have any of the steel-gray cocoons.

Our greatest surprise was to find that many of them did not weave cocoons but wove on paper. The largest piece was a little smaller than a postal. It was fine, firm and dainty and of a shining yellow. After weaving it the worm stretched itself out as if dead. The feet disappeared in a few days. The worm changed gradually into a reddish brown chrysalis. It lived several days but never became a white moth as it would if it had been in a cocoon. The moths fluttered onto the nearest object and staid there. They did not eat. It is said they have no mouths. They live about a week and lay some eggs every day. We heated most of the cocoons to kill the chrysalides.

We made a silkworm chart for the fair, consisting of eggs, silkworms (in alcohol), different sizes and colors of cocoons, cocoon cut in two, chrysalis moth, and raw silk. To procure raw silk we dropped cocoons in boiling water, loosened the silk and wound on white cardboard by turning it over and over.

An old lady told us that she used to help raise them when a child. Silk was carded with wool for best dresses and was knit into gloves. One hundred or more silk threads were needed to make one strand.

We tried some experiments with the worms. Some we put on the mulberry trees but the birds and spiders killed them. We fed some lettuce, which they wouldn't eat, and rose leaves; those they would eat but they failed to grow much on them.

Odd Little Window Gardens

Our hanging basket is made of a carrot, and this (March) is a good time to make this oddity. Take a carrot that has been in the cellar all winter, and has started to grow. Cut it off six or eight inches from the top. Hollow out a little of the middle, put a nail from one side to the other, tie on a string, hang in the window and keep filled with water.

In another window we have a glass jar filled with water, a thin cloth tied over the top, and wheat sprinkled on the cloth. The roots grow through the cloth and down to the water, while the leaves grow up.

Then we have our egg farm, with flower seeds planted in an egg shell. In another window is a pine cone filled with wheat and kept damp so as to make the wheat germinate.

Another nice experiment: Fill an orange peel with dirt and plant an acorn in it. Keep the roots trimmed off as soon as they come through and raise a miniature oak tree.

The School Museum

Especially does the country school need a museum, or some kind of a receptacle for interesting objects collected by the pupils. Our cabinet consisted merely of some shelves fastened securely to the wall in one corner of the schoolroom. Our objects were classified and nicely arranged, the objects of the different kingdoms being in separate divisions.

Of the animal kingdom, we had specimens of the local birds, their nests and eggs; classified feathers, beaks, bills and claws; we had insects, etc. To each object we had a slip of paper attached, describing the bird, giving also its habits and peculiarities.

Of the vegetable kingdom, we had wild flowers pressed and classified. We also had specimens of the leaves, flowers, fruits and bark of the neighboring trees. We took cotton, starting with the seed; we illustrated with specimens the whole process of the plant, from the seed in the ground, to the finished article. We obtained as many specimens of cotton cloth as we could. In like manner, other things were illustrated.

Of the mineral kingdom, we obtained ore, stones and shells common to the neighborhood. We had a written description of the geological formation of the neighborhood.

On one shelf we kept photographs, drawings and specimens illustrating historical objects, characters or antiquities, with which the children were familiar.

One shelf was devoted to the inventions of the children; this was full.

Another shelf contained miscellaneous objects; raw material of familiar objects, which were not native to the district. A great many of these were obtained from distant relatives and friends. One sent us some silver ore, one some coral, another sent some cocoons of the silkworm and some white mulberry leaves.

The children loved the work and some that I failed to interest in any other way began to like their school and to take real pride and interest in it.—*Ella Payne.*

A Blackboard Calendar

This calendar is a composite one, with weather chart, botanical, historical and other features. It marks all the "special days" of each month, registers the appearance of the first bluebird, first flower, insect, tadpole, etc., the first and the last snowfall, and all such items of interest, in the square place just after the date. It is odd and decorative, and attracts the notice of all our visitors. For in this square we put the "picture," usually in colored crayons, of perhaps a bluebird, humming-bird, violet, goldenrod, autumn leaf, etc.,—whatever is the first of its kind to appear that month.

Bright, sunshiny days are marked at night with yellow crayon. Rainy days are decorated by an open umbrella on which raindrops are falling. The first snowfall is marked by a snow scene. After that we only sprinkle dots of white over the date, to show that snow fell that day. We record the temperature, the character of the weather,—cloudy, rainy, cold, hot, clear. The weather clerk, who is chosen for a week, copies the record of each day in a blank book kept for that purpose.

This book is prettily decorated by the pupils, each of whom has one or more sketches in it, while the two who are considered our best artists have added something to almost every page. I have kept these records for three years, and they are often borrowed by people of our town, who want to find out which was the warmest or coldest day between September and July (for we do not keep a record in the summer), when the first flowers, fruit, berries, birds, or snow came, etc.

We seldom repeat our illustrations. Instead of a simple yellow crayon mark for a sunshiny day, one day we draw a round circle with yellow rays, the next day a jolly, smiling sun, the day after a yellow fan, etc. If we go on a picnic,

there will be a sketch of a big wagon with its merry load; a boat, nuts, bags, etc.,—according as we go on a ride, or to the lake, or nutting.

We sent our last year's record to our county fair, where it was much admired. We have a little town library, and have been asked by the librarian, this year, to present a duplicate copy to be kept in the library. We want to keep our own copy in the schoolhouse, of course; we are preparing now the duplicate to be presented to the Town Library.—*New Hampshire Teacher.*

Possibilities of School Gardens in Nature Study

By Catherine Payer, Cleveland Schools

We, in Cleveland, at Rosedale School, have a tool house in our garden with all necessary garden implements. In the spring of the year practical gardening is taught. The children dig up the soil, hoe, and rake until the beds are in a condition to receive the seeds. Then they are taught how to plant the seeds. We have vegetable and flower beds in our garden. Beans are soaked and an indoor lesson is given on the bean. A talk is also given on the effect of air, sunshine and water. Children are appointed to take care of the beds, that is, see that they are weeded, watered, etc.,

On our next visit to the garden the children are on the lookout for the little plants. A few of the bean plants are pulled up and a lesson on germination is given. The buds on the trees and bushes are next observed. Everywhere are signs of nature's awakening. The children are then led to feel some of the joy that great writers have felt at this season of the year. For instance, "The Voice of Spring," by Mrs. Hemans, is taught. Spring flowers are taken up. Last year we had beds of tulips and daffodils. Then "The Daffodils," by Wordsworth, was studied and memorized.

The child's horizon is next broadened. There are many back yards running into our garden and at this season of the year the fruit trees are in blossom. The children walk through the garden and take in this beauty. Then back to the room they go and are taught "An Apple Orchard in the Spring," by William Martin, an English poet.

Have you seen an apple orchard in the spring? in the spring?
When the spreading trees are hoary
With their wealth of promised glory,
And the mavis pipes his story
In the spring.

Have you plucked the apple blossoms in the spring? in the spring?
And caught their subtle odors in the spring?
Pink buds pouting at the light,
Crumpled petals baby-white,
Just to touch them a delight!
In the spring.

Have you walked beneath the blossoms in the spring? in the spring?
Beneath the apple blossoms in the spring?
When the pink cascades are falling,
And the silver brooklets brawling,
And the cuckoo bird is calling,
In the spring.

If you have not, then you know not, in the spring, in the spring,
Half the color, beauty, wonder of the spring.
No sweet sight can I remember
Half so precious, half so tender,
As the apple blossoms render
In the spring.

Outdoor lessons are followed by indoor discussions. We have several trees in our garden and a magnificent elm in our front garden. Outdoor lessons were given on the elm last spring. A robin, an oriole, and two squirrels made their home in our elm tree last year. The children watched them and were very anxious to tell and write about these interesting visitors. Then the children were led to see the birds with the poet's eye. "The Robin's Return" (Edith Thomas), "The Cradle Song" (Tennyson), and "The Throstle" (Tennyson), are excellent bird poems. An interest is awakened in bees by outdoor observations.

Transplanting is also given at this season of the year. The children take the little plants from their hotbeds and are taught how to put them into their new beds. This constituted our spring garden work last year.

In the autumn our garden was fairly aglow with beautiful colors. Russets, crimsons, dusky yellows, bronzes and morocco-reds were there in profusion. Several lessons were given in color. On our first autumn visit to the garden, the children simply walked through the garden, drinking in the beauty about them. On subsequent visits, they look for yellow flowers and become familiar with their common names. Then the blue flowers, red, etc.

Autumn leaves are picked up and observed. Questions to set children thinking are asked, such as, "Why do the leaves fall in autumn?" "What causes the change in color?" Then "How the Leaves Came Down" (Coolidge) is read, and "October" (Helen Hunt Jackson) is taught.

Butterflies are studied out-of-doors, the children observing their graceful forms, flight, beauty of color, position of the wings when the butterfly is at rest, etc. Then the children are taught:

Oh! pleasant, pleasant were the days,
The times when in our childish plays
My sister Emmeline and I
Together chased the Butterfly!
A very hunter, did I rush
Upon the prey; with leaps and springs
I followed on from brake to bush;
But she, God love her! feared to brush
The dust from off its wings. —*Wordsworth.*

This poem not only leads the child to love the butterfly, but is of great ethical value, teaching him to protect it.

Some one plant is studied as a whole. The work of roots and fibers is given attention. Then the children study and memorize:

Flower in the crannied wall,
I pluck you out of the crannies;
Hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is. —*Tennyson.*

Seeds are collected in the autumn. Then the children visit the garden, observing seeds that have pods, sails, burrs, etc. The influence of the garden and the literature inspired by nature cannot help but awaken an interest in nature and give the child a host of beautiful thoughts as a permanent possession. The time is not far distant when every school will have its school garden. The child will be a true nature lover, for,

"Hand in hand with her he'll walk,
Face to face with her he'll talk,
Become part and parcel of her joy."

Wild Plants in the Schoolroom

Dig out a small hollow stump, fill with soil and plant hardy ferns in it and place in the corner of your schoolroom. Find a hollow tree or log about a foot in diameter. Saw off a portion to fit your window. Split it and you have a fine window box to be filled with ferns and ground ivy. Buy fish bowls of small size and wire baskets used for cooking purposes, both of which may be bought at any good five and ten cent store. In the fish bowls put nice bunches of swamp grass of various kinds, cat-tails, marsh marigolds and the like, and fill the hanging basket with moss, ferns, and ground ivy. Or, better still,

make your own hanging baskets of grapevines, birch, or elm bark. Make in the shape of birds' nests and canoes. A log-cabin hanging basket made of ten inch sticks, exactly as you would make a log cabin, and fastened and hung by wire, makes an especially attractive rustic basket. Fill with ferns and ivy and you will find the effect very pleasing. Any of these will last late into the winter if kept sufficiently moist.

The Testing of Seed Corn

First, I bring model shaped ears of corn to school and teach the pupils how to select the proper shaped ears and the kind of stalks from which these should be taken; also the time of year for selecting the seed. The care of the seed after being gathered should be properly emphasized.

We know the best looking ears are not always the best for seed. A test for the germinating powers should be made. A few grains from each ear should be taken and tested for this fertile germ. A test bed may be made of a box several inches deep and filled with good, moist dirt. This should be divided into little squares by placing strips of cardboard edgewise in the dirt, so as to make the squares the desired size. Each square should be numbered; the ears should be numbered to correspond to the squares and the grains from each ear planted in their numbered squares. Keep the dirt moist and moderately warm by leaving near the stove at night, and, if possible, by placing in sunlight in daytime. Under proper care, in a few days, the fertile germs will sprout and the dead germs will possibly decay. The ears from which the fertile grains were taken should be selected for good seed ears. The others should be rejected.

Some of the seed selected should be taken by the pupils and planted in the spring. Have it taken care of nicely, and watch results carefully; then let pupils report or exhibit their corn at school the next year. A great deal of feed and money are lost each year by planting bad seed corn.

This test is practical and can be tried either at home or at school. Here in our part of the state the boys are interested in "The Boys' Corn Contest." It is interesting to see the superior quality of corn produced by these boys. They must have good seed as one of the requisites for good production.

If a contest could be aroused between the neighboring schools for the best productions of farm products, we might have better and probably more efficient farmers.—*Indiana.*

A Page of "Puss in Boots" Illustrations for the Blackboard

Children will be delighted with drawings that illustrate some of the characters and scenes from a favorite fairy tale.

Reading—Our Greatest Problem

The Pedagogy of Reading

By Ruric Nevel Roark, Ph. D., Dean of the Department of Pedagogy, State College of Kentucky

If it be asked, "Why is reading taught?" the chances are that the simplest and really the most obvious answer will not be given at once. If one asks, "Why does a boy learn to swim or to ride a bicycle?" the truest answer, of course, is, "In order that he may swim, or ride the bicycle." So, a child should learn to read in order that he may *read*; and he reads, after he learns how, for knowledge, for pleasure, for culture. All this seems foolishly matter-of-course; but that there are too many schools where it is not made the basis of intelligent teaching is evident from the great number of people—children and adults—who *can* read, but do not. It should be kept steadily in mind that the schools' most precious opportunity and highest duty is *to put the child in love with good reading.* It is not only useless, but often harmful, to teach him to recognize the printed word without at the same time so arousing his hunger for the great riches of thought and feeling garnered in books that he will become a reader of good literature and will continue to read it as long as he lives.

To attain these ends, it behooves the teacher to know what are the chief factors that may be relied upon to make the pupil interested, and through his growing interest to create in him an abiding and growing love of good reading.

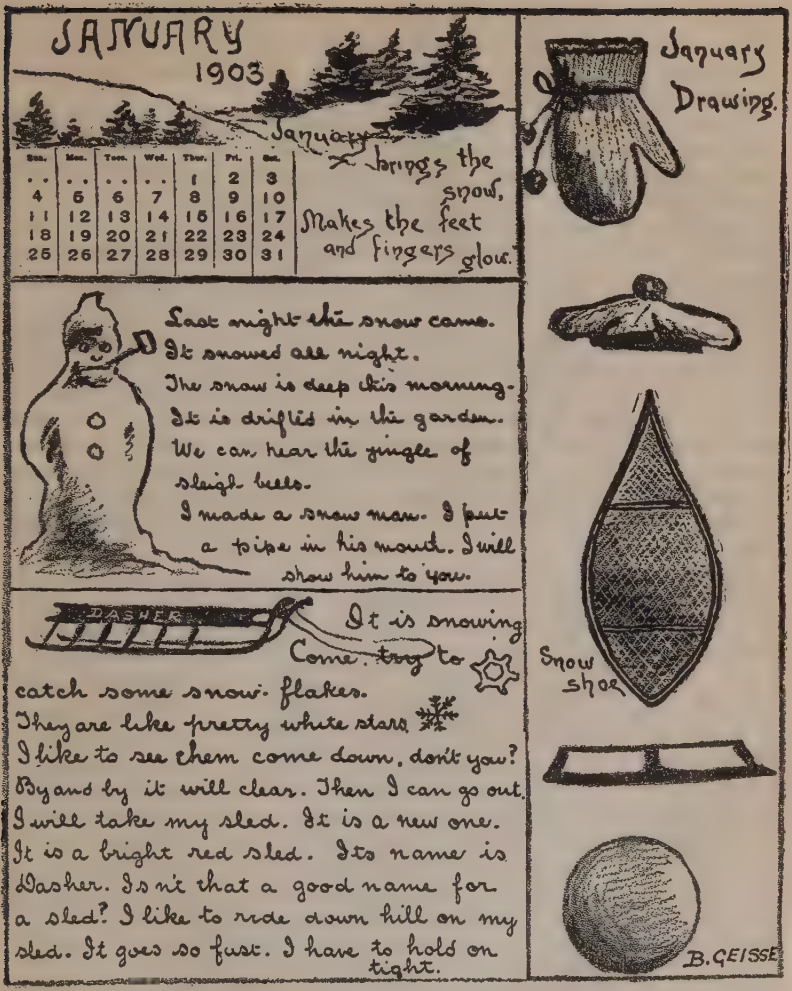
Going back of where the teacher takes hold, let it be said first of all that nothing except the best of literature should ever come into the schoolroom under the name of a school reader. The day of the "history reader," the "geography reader," the "nature reader," and all that family, is about over. Many of these books are interesting and useful in connection with the particular subjects about which they are written, but they are not literature and therefore are not *readers*, no matter how they are named.

A sound definition of literature, somewhat different from DeQuincey's and an improvement upon it, is, "Literature is that form of written expression which stimulates and gratifies feeling." This is DeQuincey's "literature of power," and it is the only sort that should go into school readers. School reading matter may also give much knowledge, but this is incidental, introduced chiefly for the purpose of arousing feeling.

Literature can get no hold upon mind or heart unless it calls up vivid images formed out of the experiences of the reader, images that make their appeal to curiosity, wonder, admiration, the sense of humor, sympathy, pity; or that stir ambition and will.

Images can only be formed out of the materials of experience, and it is just here that the school readers may not connect with the child. The farm-bred boy or girl knows little or nothing of the incidents of city life, and the city child is equally ignorant of the country. This is an additional and a strong reason why school readers should be filled with the literature of feeling rather than the literature of knowledge, for the best literature of feeling is free of the details of time and locality, and is—in Lowell's phrase—"woven of the dateless substance of the soul."

In the use of either the regular reader—if it be a good one—or of supplementary matter, to arouse a desire in the younger pupils to learn to read and in the older pupils a desire to read, one of the best plans is to take a hint from the grocer or the candy seller, and give the children a choice sample. If the teacher will occasionally read to her primer class from "Alice in Wonderland," or "The Water Babies," or Field's "Wynken, Blynken, and Nod," she will, unless she is a very poor reader, arouse an active desire for more, and this desire will be a strong impulsion to the children to learn to read for themselves. In the case of the older pupils, let her begin the reading of "Rikki-tikki-tavi," or of "Mowgli," from Kipling's "Jungle Books;" or the story of "Brer Rabbit's" many doings from the "Uncle Remus" books, and she will find these tales so exerting their inimitable charm as to be not only a great stimulus to the reading appetite but a powerful influence in school control. To secure the latter result, the reading of the teacher should not be too frequent, and not in the way of yielding to a clamor for "another story," but it should be done as a special favor, as a reward for good behavior or unusually good work in the reading or other classes. An almost immediate


JANUARY
1903
January brings the snow,
Makes the feet and fingers glow.
Sun. Mon. Tues. Wed. Thur. Fri. Sat.
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30 31
January Drawing.
Last night the snow came.
It snowed all night.
The snow is deep this morning.
It is drifts in the garden.
We can hear the jingle of sleigh bells.
I made a snow man. I put a pipe in his mouth. I will show him to you.
DASHER
It is snowing
Come, try to
catch some snow flakes.
They are like pretty white stars.
I like to see them come down, don't you?
By and by it will clear. Then I can go out.
I will take my sled. It is a new one.
It is a bright red sled. Its name is Dasher. Isn't that a good name for a sled? I like to ride down hill on my sled. It goes so fast. I have to hold on tight.
Snow shoe
B. GEISSE

A Number of Suggestions Relating to the Mid-winter Season

Here are a January calendar, two illustrated reading lessons and some sketches for use on number or drawing cards.

result of this practice will be that pupils will ask to have these books to read for themselves, and the teacher's problem will no longer be to get the pupils to read, but to keep them judiciously supplied with reading matter.

Remembering that interest is *always* the mainspring of attention and every form of effective effort, the teacher can use supplementary reading in the lower grades to stimulate both the attention of the listeners and the effort of the reader.

The device is simple and thoroughly pedagogical, and consists in having one of the pupils read aloud an interesting selection, not previously read or studied by the class. The variation in the usual form of the recitation will of itself attract attention, the responsibility given him and the interest of the story will make the reader strive to do his best, and the attention of the class will be held from the first by interest in a selection they have never before seen or heard. This plan may be used from the second reader grade up, and will prove a most refreshing change from the usual listless grinding over of a lesson in which all interest is lost because of its being a "lesson," and because the novelty is worn off of it before the class meets.

Another plan, economical of time and creative of interest in reading for pleasure, is to dispense with the daily recitation in reading classes above the fifth or sixth grade. There is no virtue in having the pupils read aloud every day in class a verse, or paragraph, or page, of assigned matter. Reading aloud to the teacher is needful only in the case of beginners, in order to give evidence of ability to gather the meaning of the printed words, and, therefore, if the teaching has been good, there is no daily need of this sort of class exercise above the fifth grade. Let the teacher assign lessons from the reader, or chapters of an interesting book, to be read by the pupils at home or during study hours or in the library, and then call the class together once or twice a week to talk over the matter read, its beauty, its faithfulness to the facts of experience, and the pleasure it afforded. At these meetings, one or another pupil may be asked to read aloud some paragraph or section which especially pleased or displeased him. Such discussions by the teacher and her pupils of what has been read, if genuine, hearty and unaffected, untainted by the "lesson" idea, have the highest value in bringing the personality of the teacher into warm and vitalizing contact with that of the pupils, in revealing the dominant thought and feeling of the pupils to the

teacher, and in stimulating the interest of the dull and indifferent by showing them that there is "something worth-while in a book." If these desirable ends are to be attained, the teacher must herself have a fervid enthusiasm for literature, and a ready and an intimate familiarity with books suited to the interests of children. Her own tastes must be catholic enough to include a real liking for the kind of books that children do like, as well as for those she thinks they ought to like. No flame of interest can be kindled in another except by interest and appreciative sympathy.

The teacher who enters with her pupils—even the youngest—into the Elysian fields of story and verse has the inestimable delight both of sharing their soul-life and of leading them to the chief source of its enrichment.

First Lessons in Reading

By Helen L. Lisle, Principal of Practice School, Rio Piedras, Porto Rico

That the child may learn to read it is necessary first of all that he have a desire to read. It is only when he has this desire that he is self-active, and self-activity is the keynote in reading as in all other subjects taught. Some children already have an interest in books when they come to school and for them little preparation is necessary, but others, and usually this is the larger of the two classes, must be made to feel a desire before they begin to read. It is usually the child who has had no stories told him, who does not know the joys of storyland, who has no desire to make discoveries of this kind. Through the medium of stories we must arouse in him a curiosity which will lead him to explore for himself.

In the selection of material for a reading lesson there are several things to consider. First of all, that should be chosen which is in itself good. If we wish the child to love and appreciate the best when he is older, we must give him the best from the beginning. When there is such a vast supply of classic material we are wasting time by giving him that which is not worth remembering. The beauty of some stories is lost when they are robbed of the form in which they were written, and such stories should be saved until they can be appreciated in the original, but there is a large number of classic stories that can be adapted and arranged simply enough to be read by the child.

It is necessary also to consider the tastes and interests of the

child. If we wish him to be interested, if we are working to arouse a desire to read, we must be careful to give him something that will stimulate his curiosity, will appeal to his imagination and satisfy the demands of his emotional nature. His ability to comprehend and appreciate must be kept in mind.

Of the many stories that might be selected and put into a form so simple that they might be used as subject matter for a first reading lesson, the story of "The Three Bears" seems to be one of the best adapted to the child at this age. It stimulates his curiosity, satisfies his love of action, and holds his interest. The unreal and impossible elements of the fairy tale do not trouble him. It is not until he begins to ask, "Is it true?" that he is beyond its fascinations. In general, in the selection of a story care should be taken that the child is not familiar with it, thus insuring greater interest. The following is an adaptation of the story of "The Three Bears."

Goldenlocks was a little girl.
One day she went to walk.
Goldenlocks saw a little house.
The house was in the woods.
Three bears lived in the house.
One was a great big bear.
One was a middle-sized bear.
One was a little wee bear.
The bears had gone to walk.
Goldenlocks went into the house.
She saw three bowls of porridge.
One was a great big bowl.
One was a middle-sized bowl.
One was a little wee bowl.
Goldenlocks was hungry.
She tasted the porridge in the great big bowl.
It was too hot.
She tasted the porridge in the middle-sized bowl.
It was too cold.
She tasted the porridge in the little wee bowl.
It was just right.
Goldenlocks ate it.
Then she saw three chairs.
One was a great big chair.
One was a middle-sized chair.
One was a little wee chair.
Goldenlocks sat in the great big chair.

It was too hard.
She sat in the middle-sized chair.
It was too soft.
She sat in the little wee chair.
It was just right.
Goldenlocks broke the little wee chair.
Then she saw three beds.
One was a great big bed.
One was a middle-sized bed.
One was a little wee bed.
She got into the great big bed.
It was too hard.
She got into the middle-sized bed.
It was too soft.
She got into the little wee bed.
It was just right.
Goldenlocks went to sleep.
Then the bears came home.
They saw the bowls of porridge.
"Who has been eating my porridge?" said the great big bear.
"Who has been eating my porridge?" said the middle-sized bear.
"Who has been eating my porridge?" said the little wee bear.
Then they saw the chairs.
"Who has been sitting in my chair?" said the great big bear.
"Who has been sitting in my chair?" said the middle-sized bear.
"Who has been sitting in my chair?" said the little wee bear.
"Who broke my chair?" said the little wee bear.
Then the bears saw the beds.
"Who has been in my bed?" said the great big bear.
"Who has been in my bed?" said the middle-sized bear.
"Who has been in my bed?" said the little wee bear.
"Here she is!" said the little wee bear.
Then Goldenlocks woke up.
She jumped out of bed and ran home.

We read when we want to know something; in other words, reading is thought-getting. This idea should never be lost sight of however necessary the mechanical side may seem to be at times. It is this that fosters interest and attention, without which the best work cannot be done. The child must learn to visualize individual words and much so-called drill

work is indispensable, but it should always be remembered that this is only a means and that the end desired is the ability to get the thought quickly. It often takes several words to express a thought, but if the habit of always looking for the thought is formed the child will learn to pass his eye over the words quickly and not be troubled if there are some words he does not know. Many words will be thus learned from the content. This real need for the word that the child feels in his desire to know the thought would seem to be the very best motive he could have for learning the word. The question naturally comes of just how much use we should make of this need. It would seem on first thought that there never could be a stronger motive for learning the word and that we should not let such a good opportunity go, but we must not forget our purpose, that it is the thought we wish the child to get and nothing should be allowed to interrupt or hinder that process; on the other hand we should help him as much as possible. It is better to tell him the word he needs in order that the hesitation caused by his anxiety to get it for himself may not tend to be discouraging. The fixing of important words must be left until after the reading lesson is over. Many motives may be used to gain interest and attention for this work, and it lies with the teacher to make it an attractive, interesting period rather than a stupid, tiresome drill lesson. Working to get the thought and to give it to others influences the child's attitude towards his work. If he is merely trying to say words he is naturally uninterested, inattentive and inactive; on the other hand if he it trying to give a thought to some one else he unconsciously resorts to every means in his power to make his idea clear by his voice and gesture. Dramatization, so far as it makes the picture more clear and real, is of great value, for it is the vivid realization of the thought or picture and the life-like expression of it we are aiming for.

Introduction—Have you ever been to the Park? Did you see any bears? Were they big or little? Have you ever seen any baby bears? (Use toy bears or pictures.) I know a story about three bears that I like very much. How do you suppose I know the story? No one told it to me. Yes, I read it out of a book. Would you like to know the story? How would you like to find out about it? I could tell it to you but I thought perhaps you would like to read it, too. Would you?

What did I tell you the story was about? Yes, the name of the story is "The Three Bears." (The sentences should be

printed in large type on strips of cardboard. Pin the name of the story thus printed on a bulletin board.) It doesn't begin right off by telling about the bears; it tells us first about a little girl named Goldenlocks. I wonder why they called her Goldenlocks. Who was Goldenlocks? That is the very first thing the story says. (Pin the sentence on the board. Ask a child to read it.) One very nice bright day she did something that I think you do very often. What do you suppose it was? (Pin the next sentence up.) Who will read that sentence? Have you ever been in the country? Did you ever go to walk while you were there? Where did you walk? Did you ever walk in the woods? I think Goldenlocks must have lived in the country for she went to walk in the woods. What do you suppose she saw? I think I will have to tell you for I don't believe you could guess. This is the sentence that tells what she saw and it says (pin up), Goldenlocks saw a little house. Children repeat. You can read the next one for it tells where the house was. (Pin up.) The house was in the woods. (Let several children read it.) Who do you suppose lived in the house? This sentence tells who lived in the house. (Pin up.) Three bears lived in the house. Can anyone read it? Now let us see if we can read all of these sentences.
Which one tells us who Goldenlocks was? (Some child finds and reads it.) Which one tells what she did one day? Which one tells what Goldenlocks saw? Where was the house? Who lived in the house? Who will read them all? Who will read the first one? The next one? (And so on until there is one child for every sentence. Then let them read their own, one after the other.) I will read one and you may show me which one it is. (Skip about.) I will hold them all and you may come and get the one that tells me who Goldenlocks was and pin it on the board. (Continue until they are all up. Let five children hold the sentences in order, others close the eyes. Mix the sentences up. Children open eyes. Ask some child to arrange the sentences in the right order, reading the sentences as he does it. Children read them all in concert.) Do you suppose these bears were big or little? Shall we read some more about them tomorrow and find out?

In the second lesson three new sentences may be introduced and the children asked to distinguish the old from the new, the aim of the work being to have the children recognize the sentences. The drill in visualizing the sentence as a whole may be carried on in much the same way as in the previous lesson,

taking care to vary the drill work so that it will not become tiresome.

Not many lessons will go by before some child will say, "The first part of this sentence is just like that one," and with this suggestion the differentiation should begin. Drill in looking for the known words in sentences should now be given a considerable amount of time. They are able also to find new words by looking through the sentence to find out what it is about. Often suggestive questions will throw light upon the matter. Sometimes the child will know a word if it is in a sentence and associated with some idea when he will not know it if he sees it alone. If words are thus related it is easier to remember them, hence a rapid drill at the end of a lesson on the new words will connect them with some idea.

It is not necessary that the child know all the words in a sentence before he tries to read it. In looking through a sentence a child may think he does not know a word but if he reads it aloud he finds he knows it, after all. If he puzzles over a word there is danger that he will lose the thought. He is also weakening his power to visualize a whole sentence and wasting valuable time. He will be apt to hesitate about standing and reading to the whole class. If the word helps him in getting the thought it has done its work, and unless he is likely to meet it very often it is useless to ask him to remember it. To be sure, there are words that he will meet very often and to fix them much drill is necessary. For these words he is held responsible.

Beside the work in visualization, drill in phonics should be begun. This is kept entirely separate from the reading lessons, as the child cannot use it until he is able to learn separate words rapidly. As soon as he knows a few sounds, however, he should be encouraged to look for these in the initial letters of the words in the sentences he knows. Phonics are a great help to some children, while others make more rapid progress through visualization. The child should realize that this work he is doing is to increase his power to read.

It is apparent that no one method, as the "Sentence Method," "Word Method," or "Phonic Method," should be used. Keeping this thought always in mind, that the child is reading to find out something, and the ideal before her of teaching to read because of the pleasure it gives him and which he can give to others, the teacher should use any method that will best fulfill her purpose.

School Arts and Crafts

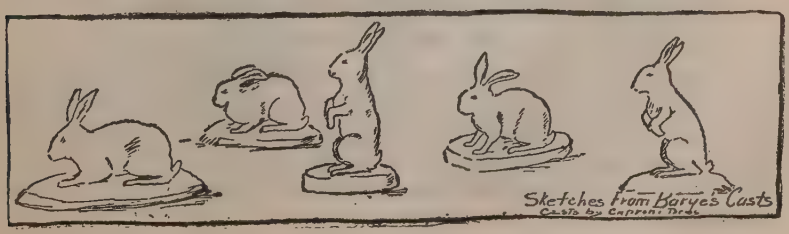
Clay Work in Primary Grades

By Mary B. Grubb, Supervisor of Art in Public Schools, Baton Rouge, and Instructor of Art in the Summer Art Schools of the Prang Educational Co.

Clay is by far the most successful medium for teaching form and proportion. In the hands of a skilful teacher it may be of unlimited value. It may be used to illustrate the language, nature and reading lessons.

At the St. Louis Exposition, the educational exhibit from Utah showed marvelous results in the clay work where it was made to correlate with other branches. One school had worked out the development of transportation, beginning with the crude, slow modes and gradually leading up to the modern locomotives with their luxurious coaches. Another class had taken musical instruments for their theme. These and similar subjects were worked out in a rather high relief on large tablets of clay.

Animals are always interesting to children, and while they find great difficulty in drawing them from life, very successful results may be obtained in modeling them from casts. Select animals with thick legs, such as the elephant, or animals that are likely to take a crouching attitude, as the rabbit, the cat, etc. The sketches here given were made from casts which came from Caproni of Boston. The casts are so small that when placed in the front of the room, they cannot be seen by



each pupil. Consequently, the clay should be distributed and the cast given to the children in the first row. They hold it in their hands, closing their eyes as they feel the proportions and size. Just as soon as a child has studied a cast carefully, he passes it back to his neighbor, takes the clay and begins to model the object from memory.

Square or oblong tablets of clay may be made, or flowers, branches of fruit, vegetables, etc., may be marked out in relief. Do not attempt anything that has much detail in its outline. The chief object in giving the clay work is to develop the appreciation of form. To gain this, model the clay with the fingers rather than with the palm of the hand and do not resort to rulers, etc., to straighten edges.

Place the clay in stone jars in a cool place and cover with a moist cloth. A short time before the lesson, model it into large bricks. Place these bricks on boards and cut with a twine or wire in oblongs of good size. Be sure that each pupil has a good-sized piece of clay, so that they may exercise their judgment in selecting the amount to be used.

The first objects to be selected should be very simple, such as balls, apples, etc., or a number of small beads may be made and strung on a wire. The hemisphere and objects resembling the hemisphere also are interesting. The Eskimo home, the old fashioned bee-hive, a bird's nest, etc., may also be used. Vases and jars are always good subjects.

The Eskimo, the Indian, the Japanese may be modeled in relief on oblong tablets. On account of their striking characteristics, the children are able to get a good likeness.

Decorations from conventionalized flower forms or from straight lines may be worked out in relief on tablets. This will cause the children to study carvings in wood and stone, which are used in some of our best buildings. If you live in a city, study the statues that are in the parks.

Silhouettes with Scissors or Brush

By Mary B. Grubb

In drawing, the child naturally expresses the unimportant detail and loses the large, important facts. He builds up his sketch from the parts, studying them separately and not seeing their relation to the whole. To overcome these faults it is well to select mediums and methods which remove these tendencies.

Washing Day - Monday.
Ironing Day - Tuesday
Mending Day - Wednesday.
Calling Day - Thursday
Sweeping Day - Friday
Baking Day - Saturday
Sunday
Designs used in stained-glass and carvings in Churches

Silhouettes Illustrating the Days of the Week

Begin with free-hand cuttings of simple, familiar objects, and gradually, as the fingers become more skilful, illustrate stories, and reading lessons with cuttings. Mount the best. The ordinary manila drawing paper is effective mounted on the tinted construction papers, or black paper may be used and mounted on white.

Silhouettes should be made with brush and ink, brush and water colors, or with black crayons.

All of these exercises remove the tendencies to express detail, the inclination to make tiny, cramped drawings, when the main lines of action, growth, or expression are lost in following detail.

In the first grade, for busy work, the children may cut pictures from catalogues, magazines, etc., until they are able to use the scissors with long, smooth cuts, and also to follow the edges of the picture. Next try to cut familiar objects.

In all three of the primary grades make silhouettes of fruits, trees, grains, vegetables, objects, animals, children, etc. Use these shadow pictures as the decoration for book-covers, calendars, etc., also as the illustration for stories, poems or songs.

Encourage the children to observe the shadows made on the walls and vertical surfaces after lamp-light. Eugene Field's poems and Robert Louis Stevenson's poems, especially "A Child's Garden of Verses," are suitable for illustration lessons.

The occupations work out well in silhouettes. The occupations of the farmer, the sailor, the carpenter, etc., make an interesting series. The different ways men travel are equally as successful. Trains, boats, wagons, carts, automobiles, etc., are especially interesting to the boys.

The one thing is to make these lessons correlate with the other studies. If the centers of interest in the course of study are the home, the community, and the school, then the drawing, construction, painting, cutting lessons, in fact, all of the arts and crafts work, should be based upon these centers.

The observing, visualizing and portraying through various mediums the occupations, scenery and leading characteristics of the community are of untold educational value. As the silhouette is the most simple means of expression, it should be used frequently.

In addition to the subjects previously named as suitable for illustration by silhouettes, there are amusements and games; circus tent, cage, animals, clowns; sleds, kites, ball, etc. Shelters: houses, stables, tents, churches, stations, factories.

History Made Interesting

The Acquisition of a Taste for Reading through History

By Sherman Williams, New York State Institute Lecturer, Ex-Superintendent and Author of Books on History

The primary object of history should not be to have the pupils acquire a great number of historical facts, but to have them acquire a taste for historic reading. This should not be a difficult task, for children prefer to read that which is true instead of that which is imaginary. This is shown by children almost invariably asking, "Is that true?" whenever an interesting story is read to them. If not true, the interest is greatly lessened. Fairy stories and similar literature interest children only when they seem real to them. When they have reached the age at which such reading no longer seems real the interest in it is gone. Children prefer history to fiction, and in fiction that which deals with life, with real characters and events to that which is purely imaginary. This suggests that the early teaching of history should be grouped about the biographies of noted men.

Few exact dates should be required. America was discovered in 1492. It is sufficient to know that the discoveries and exploits of Cortez, Pizarro, and other Spanish explorers took place in the next fifty years. In like manner, most historical events may be related to a few important dates. The relative order of occurrences should be known, but only a few exact dates. Most of the facts of history are soon forgotten, but the habits formed and the tastes acquired remain, therefore we need to establish the reading habit, and fix proper tastes.

The acquisition of a taste for historical reading, and the formation of the habit of doing much reading, will count for much more than the acquisition of any number of historical facts, for the better part of every one's education is acquired after leaving school, and depends in large measure upon the kind and amount of reading done. No text-book on history

can be more than a mere suggestive outline to be filled in. This is to be done through wider study and collateral reading. History will not be made of interest to many pupils unless much such reading is done. Collateral reading may be of many kinds. The easiest, and, to most pupils, the most attractive is historical fiction. Such reading throws strong side lights on history. Mitchell's "Hugh Wynne," Frederic's "In the Valley," and other like books give a more vivid picture of times and events they describe than any school text-book on history can possibly do.

To be successful in a large degree there must be a great variety of reading to meet different classes of pupils one must train. Some have not come from reading homes, and have not formed the reading habit. For such, juvenile fiction will be necessary. The following lists are merely suggestive.

AUTHOR	TITLE	TREATS OF
Eggleston	The Signal Boys	The War of 1812
Eggleston	Red Eagle	The Creek War
Henty	By Right of Conquest	Cortez in Mexico
Henty	With Wolfe in Canada	The Struggle for Supremacy
Munroe	The Golden Days of '49	California
Munroe	The Flamingo Feather	The Huguenots in Florida
Seawell	Paul Jones	The Revolution
Seawell	Decatur and Somers	The U. S. Navy
Seawell	Midshipman Paulding	Sackett's Harbor and Lake Champlain
Stoddard	The Battle of New York	The Draft Riots
Trowbridge	Cudjo's Cave	The Civil War
Trowbridge	The Three Scouts	The Civil War

FICTION IN GENERAL

Austin	Standish of Standish	The Pilgrims
Austin	Betty Alden	Plymouth Colony
Barr	Remember the Alamo	Texan War
Crooke	My Lady Pocahontas	John Smith
Cooper	The Pilot	The Revolution
Cooper	Lionel Lincoln	Siege of Boston
Cooper	The Last of the Mohicans	Last French War
Cooper	The Spy	The Revolution
Dubois	Martha Corey	Salem Witchcraft
Earle	Social Life in Early New England	
Frederic	In the Valley	The Revolution
Goodwin	The Head of the Hundred	Early Virginia Life
Goodwin	Colonial Cavaliers	Colonial Times
Goodwin	White Aprons	Bacon's Rebellion
Jackson	Ramona	Treatment of the Indians
Mitchell	Hugh Wynne	Philadelphia and the Quakers during the Revolution

Page	In Old Virginia	Virginia in Slavery Days
Parker	The Seats of the Mighty	Quebec under the French
Stowe	Uncle Tom's Cabin	Slavery
Stowe	Old Town Folks	New England Life
Wharton	Through Colonial Doorways	Colonial Life
Wallace	The Fair God	Time of Montezuma

Devices That Have Stood the Test

By Lura Warner Callin

After years of teaching, I have never ceased to be grateful to the institute instructor who turned to the board and, writing the letters W-A-G—wag, called our attention to the fact that the letters were the initials of William, Anne, and George, and since then there has never been a hesitancy in determining the order in which these wars occurred.

He also gave us this acrostic for fixing the principal events of the Revolutionary war in our minds.

L. 1775 Lexington.
I. 1776 Independence.
B. 1777 Burgoyne's Invasion.
E. 1778 Evacuation of Philadelphia.
R. 1779 Recapture of Stony Point.
T. 1780 Treason.
Y. 1781 Yorktown.

Here the dates and principal battles or incidents of each year of the war for Liberty are associated in such a way that they need not be forgotten, and also serve as a center about which are clustered other topics of importance in the expanded story.

In teaching history an outline map of the United States is indispensable. If a substantial one of blackboard cloth cannot be obtained, draw one on the board. Only the coast line need be drawn at first; the state boundaries, towns and rivers may be added as the lessons advance in the development of the country.

In the study of the early explorations and settlements the use of different colors for the different countries helps the memory of the pupils, who quickly pick up the explanatory jingles.

Englishmen, red,
For the blood they shed.

Frenchmen, blue,
For their dealings true.

Yellow we'll use for the Spaniard bold,
Who spent his time in search for gold.

Green for Italy's sons so grand,
Who brought her fame but won no land.

Brown for the Dutch whose native soil
Was wrest from the sea by years of toil.

The colors become closely associated in the pupils' minds with the countries, and can be used to advantage often in drill exercises in both history and geography. The settlements can be properly located on the map by a colored dot indicating the country to which they belong, and the pupils be asked to fill in the history in oral recitation.

Another interesting drill is the "photograph gallery." After a certain topic has been finished, for instance, one on settlements, a number of picture spaces are drawn on the board by outlining around a closed book; arrange them carelessly as if a handful of photographs had been tossed upon the board. Draw a colored ribbon connecting them or any little embellishment that will attract the attention of the class.

Then print or write the initial of some prominent character in each one, in its appropriate color. This tells the pupil two things—his initial and his country, and the pupils supply the rest of the history. New characters are added daily, until all have notes, and every source of information has been exhausted in the resurrection of new heroes. This exercise usually may close the exercises of the day.

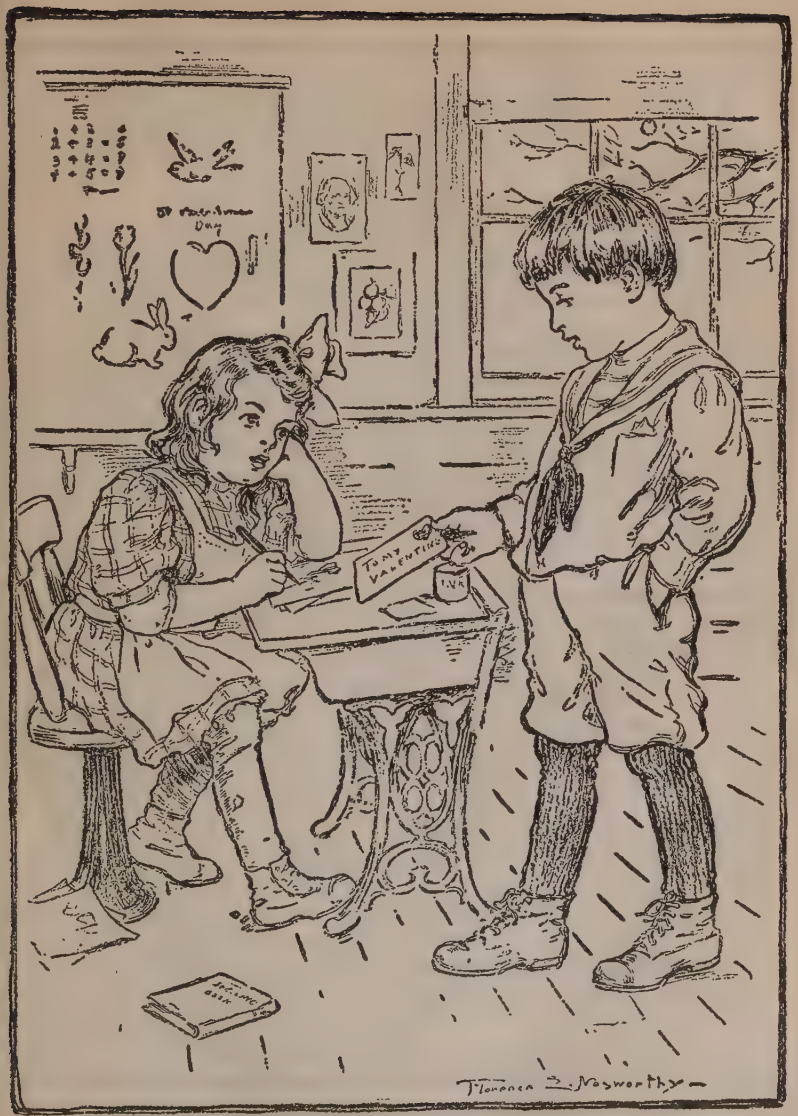
In studying the French and Indian War, locate on the map the objective points, Fort Duquesne, Niagara, Quebec, Ticonderoga and Louisburg. Then draw with red crayon a hand outspread as if clutching these points, the thumb on Fort Duquesne, the strong point, the index finger on Niagara, long finger on Quebec, ring finger on Ticonderoga and little finger on Louisburg. This is the "English grip." One will be surprised to notice what a respectably proportioned hand, except for the little finger, results when drawn so that the tips rest on the points mentioned properly located on the map.

Stories of Colonial Children : Elizabeth and the Hogshead

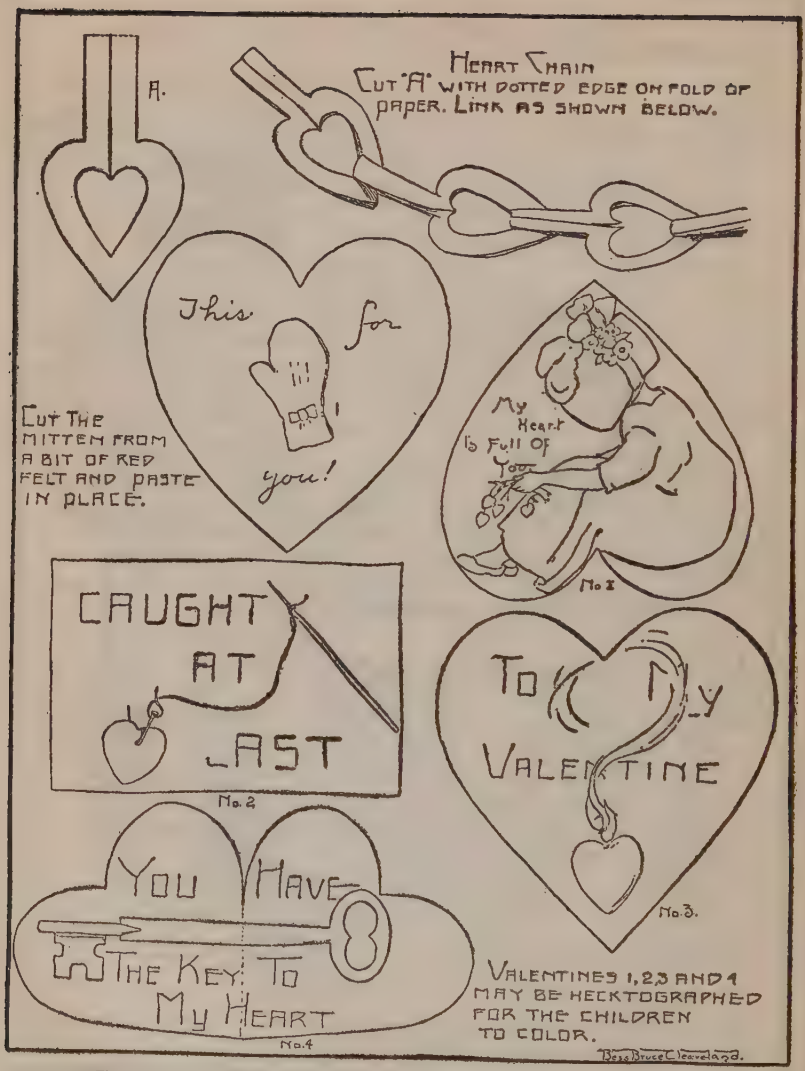
By Jean Halifax

"Truth is stranger than fiction," a very wise person tells us. And in the history of our country you will find the oddest and most interesting stories you could imagine. What a big story-book could be written about the royal young Elizabeth and her hogshead, for example.

New Jersey's early history is especially full of wonder-



A February Picture Story for a Language or a Reading Exercise


A.
Heart Chain
Cut 'A' with dotted edge on fold of paper. Link as shown below.
This for you!
Cut the mitten from a bit of red felt and paste in place.
My Heart Is Full Of Love
No. 1
Caught At Last
No. 2
To My Valentine
No. 3.
You Have The Key To My Heart
No. 4
Valentines 1, 2, 3 and 4 may be hecktographed for the children to color.
Bess Bruce Cleveland.

Designs for Valentines to be Made in the Schoolroom

stories. And one of the oddest is that of this sixteen-year-old girl who came over from Sweden early in the seventeenth century. The settlers came, of course, in many different ways. But this young girl certainly came in the very queerest of all!

You know how those

"Three wise men of Gotham
Went to sea in a bowl."

But Elizabeth went to sea in a hogshead! And here is the story of that Colonial girl of more than two hundred and fifty years ago.

Elizabeth lived in Sweden, and never thought of going as a settler to a strange land. But she was a connection of the royal family, and so was quite an important young person, you see. There was great trouble just then between different parties in Sweden, and it was dangerous for her to live in that country. But it was just as dangerous to try to escape. The authorities were on the watch at all the ports, and would find out if she sailed away. So what do you think her friends did! They nailed her up in a large hogshead and put that on board the ship. None of the authorities thought of searching the innocent-looking big barrel. That, they thought, was only a part of the load the vessel was taking. Just imagine how she must have felt in that tight, uncomfortable place.

She must have been a plucky girl. For she had to stay in the hogshead for several days before the ship at last sailed. It was not safe to get out of it, as the port officials might come along at any time and discover her. She had a breathing hole, —a bunghole—and food and drink were smuggled through the bunghole when it seemed to be safe to do so. So she did not starve. At last the ship sailed away across the North Sea, and then over the stormy Atlantic, to the New World. Only when they were safely out of sight of land did the sailors who were guarding her dare to let her out of her prison.

When the long voyage was almost over, and the New Jersey coast was in sight, a storm struck and wrecked the vessel. Elizabeth had some valuable jewels and rich clothing with her. Perhaps if she had put these and herself into that hogshead again, and had the sailors fasten it up, and if she could have managed to keep the open bunghole uppermost, she might have saved her treasures. For a hogshead is safer than the Gotham men's bowl, and will float through the roughest waves. But she left her hogshead and all her treasures,

and, with the rest of the people on board the ship, was cast on the wild Jersey shore.

We do not know what became of the others. But Elizabeth wandered off, at last, by herself, and was lost. How forlorn and frightened she must have been, alone in a strange land, and only a young girl!

Perhaps she ate the clams from the sea, and the berries along the shore. At any rate, she managed to keep alive somehow. One day she met another wanderer. It was a white man, a young hunter whose name was Garrison. How delighted poor, lonely Elizabeth was to see and hear a human being again! And how astonished the hunter must have been to see a fair, young, white girl in that lonely wilderness, where he expected to find only the wild Indians. He was very kind to the young wanderer, and guided her to a settlement where she was made welcome.

Now isn't this a love-story "just like a book?" And, best of all, it is all perfectly true. You can read the whole story for yourself some day in the history of New Jersey. The young hunter and the royal maiden, as was very natural, fell in love with each other. And by and by they were married. He was only a hunter and a settler in a new land. And she was of the royal blood of Sweden. But she could never expect to go back to Sweden and live in freedom and safety there. Her treasures were all lost, and she was alone and friendless in a strange land. But she had no enemies in the new land, and her life was safe here. And so she was glad enough to find a strong, loving heart to comfort her, and a brave husband to take care of her.

The young folks made a little pioneer home in the wilderness, near Bridgeton. As the years went by, they were happy and grew prosperous. Elizabeth lived to be ninety-five years old. That is a long life, isn't it? And all those long years were full of interest. There were days of hard work, and days of joy—days of peace, and days of war. It was the age when a strong, new nation grew from the little band of pilgrims and wanderers. And Elizabeth saw our history in its making. She had a large family of ten children. I wonder how many of you little readers know some one of Elizabeth's people? For in 1860 she had one thousand descendants in New Jersey and elsewhere. What a big family—all tracing their line back to that plucky young Swedish girl who went to sea in a hogshead!

Physiology Out of the Old Paths

Heat Regulation

(From the Series "Physiology and the Teacher.")

By Jane Condit Robison

Most animals are what is known as "cold blooded," that is, they keep about the same temperature as the medium with which they are surrounded. A frog in cold water is cold. If he is placed in warm water his temperature will rise until it is about the same as that of the water. Unlike this, human beings maintain an almost constant temperature, whether in a warm or cold place.

Have several children successively hold in the hand for several minutes the bulb of an ordinary thermometer. The readings will probably vary several degrees. The reason for this may be explained later. Next, use a clinical thermometer, which can be borrowed from a physician. Place the bulb under the tongue and keep the lips closed. Between readings, wash, sterilize by dipping in alcohol, and wash again. Explain to the children that there are only a few degrees marked on this thermometer because the bodily range of temperature is so small. Also state, without attempting explanation, that this thermometer is made so that the mercury stays at the highest point it reaches until shaken down. If it were not for this, the physician could not obtain a really accurate reading. The readings taken in the mouth will be found to vary little from the same point, 98.4 degrees.

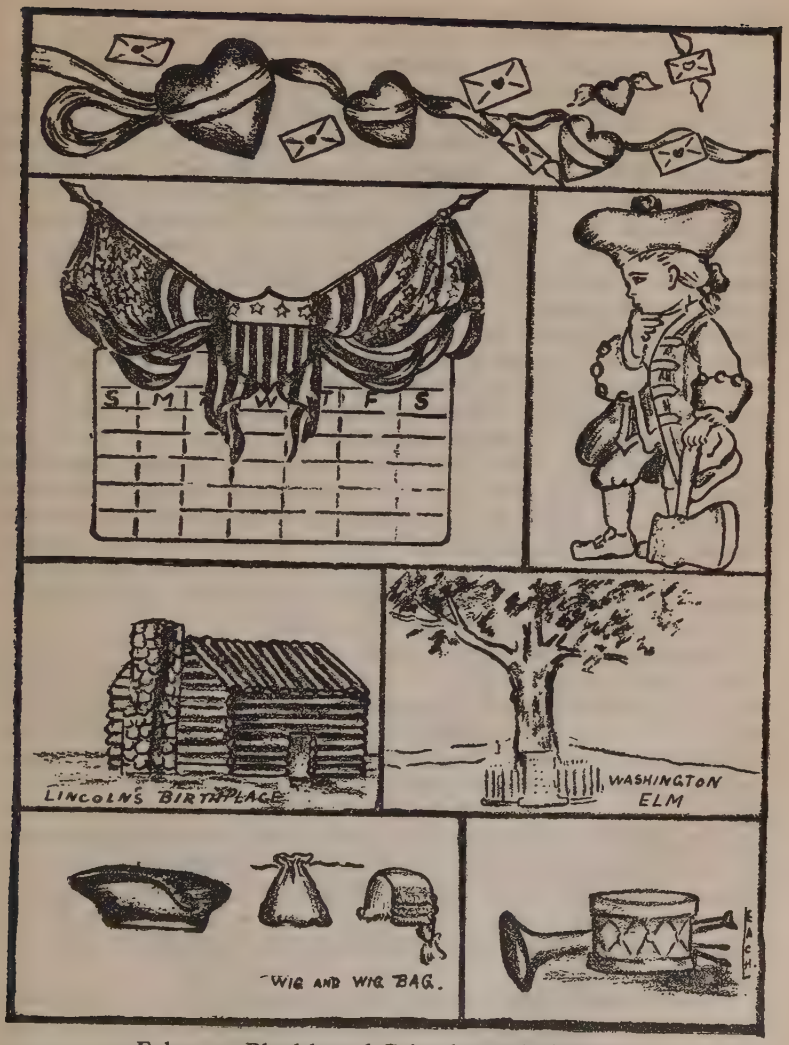
Within the last few years several devices have been patented which, when placed in a room and connected with the heating system, keep the room at an almost uniform temperature. The means by which this result is obtained in our bodies, under conditions which tend to make us now very warm and at other times cold, is much more wonderful than any of these patented devices.

We have already found that the heat of the body is produced

by a combination of the food taken in, which is usually built up into tissues first, and oxygen. As in the case of the engine more heat is produced when more energy is needed to make the engine run fast, so in the body more heat is produced when we are working hard than when quiet. Even very small children know that on a warm day they are cooler when sitting still than when exercising. In winter, when the outside air is very cold, it is difficult to keep warm when not exercising, and the attempt is a great strain on the body. Consequently, we wear warm clothing and have our rooms warmed so that oxidation will not have to go on so fast.

Since heat is constantly being produced, it must at the same time be lost or the temperature of the body would become very high. Breathe gently on the hand. The expired air is much warmer than the air of the room and must have been warmed in the lungs. All the excretions given off by the body are warm, and considerable heat is lost in this way. The body, with its temperature of 98.4 degrees, is 30 degrees warmer than a comfortable room, which is usually about 68 degrees. Just as a stove, radiator, or any warm object in the room gives off heat to the surrounding things, so the body is constantly radiating heat. This is not noticeable unless we are near a person who is very warm, when it is sometimes possible to feel the heat coming from the body. A number of people in a room raise its temperature considerably. Some heat is also conducted from the body by our clothing and the things we touch, just as heat is conducted along a poker having one end in the stove until the other end also is hot. Hold the hand for a minute on the desk top, then with the other hand, feel of this place, then of another part of the desk. The hand will have warmed perceptibly the part of the desk with which it was in contact. Some substances are good conductors and others are poor. Metal feels cold to us because it is a good conductor and takes heat from the body rapidly. Carpets feel warmer than chairs because wool is not so good a conductor as wood and does not carry away the heat of the hand so fast. While heat passes from the body by radiation, conduction, and with the excretions, keeping its temperature from becoming too high, yet these things do little to keep it absolutely uniform. This is accomplished by changes in the circulation and evaporation of the perspiration.

The perspiration is secreted by the sweat glands of the skin. It consists largely of water, in which are dissolved salts and a



February Blackboard Calendar and Sketches
Ideas that will help the teacher in preparing for this busy month.

little carbon dioxide and nitrogenous matter. One of its functions, therefore, is the excretion of these wastes from the body. It is much more important as a temperature regulator. In cold weather little perspiration is secreted, in warm weather large quantities, from one and one-half pints up daily. Warm weather, exercise, or anything which tends to raise the temperature of the body, causes the small arteries of the skin to relax and an increased supply of blood to flow through them. Cold causes these arteries to contract and the excess blood is driven from them into the internal organs. The amount of perspiration secreted depends on the amount of blood flowing by the sweat glands.

If a kettle of water is placed on a stove in which there is little fire, it will take a long time for the water to evaporate. If the fire is hot, in a surprisingly short time there will be no water in the kettle. Heat was necessary in order that the water evaporate quickly. Moisten one finger and hold the hand in the air. The wet finger will feel cooler than the others, because, as the water evaporates, it takes heat from the finger. If the finger is moistened with alcohol it will be cooler than in the previous case because, since the alcohol evaporates faster than water, it takes heat from the finger faster. If the finger is moistened with ether, it will be even cooler, since ether evaporates very fast.

Put a drop of water on a block of wood. Place on this a thin watch crystal. Fill the crystal with ether. Standing near an open window or ventilator, blow steadily on the ether until it is evaporated. Then the crystal will be found frozen to the block of wood. The teacher should try this experiment before going to class as it usually takes one or two trials to learn to manage it successfully. The evaporation of the ether was hastened by the current of air blowing over it, just as the washing dries faster on a windy day. In order that it might evaporate, it took heat from the surrounding substances, air, glass, wood and water. So much heat was taken from the drop of water, that its temperature dropped below the freezing point.

We can infer from these simple experiments that when evaporation takes place, heat is taken from the surrounding substances, leaving them cooler. This work should be correlated with the nature study and geography, explaining, for instance, the cooling effect of forests, where the constant evaporation from the leaves makes the air cooler.

The Need of Pure Air

(From the Series "Hygiene for the Little Folks")

By Ella M. Powers

In presenting this lesson to the little ones it will be more impressive and longer remembered if one or two experiments be performed in the presence of the pupils. The teacher may previously supply herself with a piece of candle, a fruit jar, or any open-mouthed bottle, and a piece of slender wire about twelve inches in length.

As a preface to the experiment there should be a short talk about the necessity of pure air.

Every time we take a breath the air about us is contaminated or made impure, and there should be a fresh supply all the time. If many people were crowded into a little room which was shut up tight, the people would die after a little time. Why is it, that often in a crowded schoolroom the pupils will feel dull, unable to study, listless, tired and sleepy? It is because they are starving for fresh, new air. Thousands of children would be better, stronger and healthier today if pure air was given to them. They live in close, shut rooms, sleep in rooms that have no ventilation, and rarely do they play in the open parks. We all breathe eighteen to twenty times a minute. And every time we breathe we take into our lungs about two-thirds of a pint of air and we breathe out that amount. The air we breathe out is not pure and it mixes with the air in the room. Every time we breathe we spoil as much as half a barrelful of air. If we breathe twenty times a minute we spoil ten barrels of air in one minute. There are thirty pupils in this room; how many barrels of good air are spoiled every minute? How very important it is that new, fresh, pure air should always be coming in to take the place of the old air. Each one of us needs ten barrels of air every minute. How many barrels of air will that make in an hour for each one of us? Six hundred barrels of pure air for each one of us every hour! And this is given to us freely to make us strong and well, if we will not shut it out.

Now we will perform a little experiment and see if all this is true. A candle needs air if it is to burn, just as we need air to live. We will fasten this candle to the end of this wire, light it and let it down carefully to the bottom of this jar. Now we will put the cover on the jar and watch the candle. The blaze grows dimmer, dimmer, and finally the little candle gives hardly any light at all. After a time it goes out. Why did the candle go out? It needs air to burn, just as we need

air to live. In a short time the candle uses up all the air there is in the small tight place. And in a short time many people in a small, tight, shut-up place use up all the good air and die. If we should shut up a mouse or any other animal, it too would die for lack of air. In just this way hundreds of children die every year for want of fresh air. So, you see, it is very important that we have a quantity of fresh air to breathe all the time.

In every room, be it the schoolroom, the living rooms at our homes, or our sleeping rooms, there should be some means for the fresh air to be constantly brought into the room, and for the impure air to be carried out. This constant change of air is called ventilation. (At this point the teacher will show to the pupils how the schoolroom is ventilated.) In cold weather we must be exceedingly careful that when doors or windows are open there shall be no draughts which may cause severe colds. It is always best that the fresh air should be warmed first by a furnace, or some such means. In our sleeping rooms we can, even in cold weather, open the window a little at the top and also at the bottom, placing a screen in front of the bed, so that the air can not blow directly upon us and cause us to take colds.

Nothing is so free and abundant and life-giving as fresh air. We should always see that we are breathing in its purity. The body needs food, clothing, sunshine, bathing and water, but we can live longer without any one of these than we can live without air.

A Riddle for the Physiology Class

By Lettie Sterling

(A number of rhymes to be used in physiology classes have been written by Lettie Sterling. They have been found helpful as well as interesting to pupils. Below is given one of the best.)

WHAT AM I?

I'm found in a place to which none have admission;
I'm a roof and a floor and a moving partition;
I can rise like a dome with a lofty ambition,
Or gracefully sink to a level position;
And though I may act by some other permission,
My rise and descent are within your volition.
So by your own will you can broaden my mission
And give me a chance to improve your condition.

Answer: The Diaphragm.

Simple but Scientific Physical Exercises

A Set-Up Drill

By Frederick Martin, B. S., Instructor of Athletics, New York City Schools, Physical Director of St. Michael's Lyceum, Brooklyn

Set-up drills, as the term implies, are intended quickly to brace or set up the muscles, nerves and spirit of a child or teacher after a period of hard or tedious work. As Mark Twain says,—"They are intended for children of all ages." A doctor will give a particular medicine to both children and adults by varying the amount and strength of the dose. So may all physical training drills be given with discretion to children, from the tots in the kindergarten to the older boys and girls of the eighth year, by varying the length of each exercise.

Two facts, however, should always be borne in mind by the teacher who would desire to render the physical culture a benefit and thing of joy forever. Do not make the drills appear as a lesson or drug forced upon the child; but keep the child looking forward to them as a reward after the lesson.

Also, remember that you are aiming to rest the child's brain, for exercising the muscles without resting or stimulating a tired brain has only a small temporary effect. The brain can best be rested by shifting the channels of thought. In exercising this can easily be done by devoting the cranial energy to the motor areas. At every inhalation the child or teacher should forcibly expand the lungs with air (not merely throw out the chest) and say inwardly, "I am full of power and I must show it." This auto-suggestion not only possesses the beneficial powers which I have already tried to expound, but unconsciously entirely centers the thoughts on the motor areas of the brain, resting those tired parts used in memory work.

These drills need not consume over five minutes or may be lengthened indefinitely by repetition of the various movements. Always have them done, however, with a snap and vim.

I. Stand. The windows should be thrown open from the top and the bottom. The children then stand (to count) and take places. That is, they should stretch out their hands till each is in a position just an arm's length behind the child in front. This should be done automatically by the pupils.

II. Stretch. Allow the children to stretch at will for a quarter of a minute. It is hardly necessary to tell them what to do. Each one will wriggle, stretch and gape in his or her own fashion and ease. Their feet, however, must be kept in place so as to preserve order.

Attention! This is a command which it is hardly necessary to say must be immediately answered with military discipline. The pupils should not be allowed to sway or wriggle in place, but come back to a standing position directly in line, with chin in, shoulders back, chest out, hands at sides, and the eyes on the leader or teacher. It is well often to give the command to stretch again, then call for attention.

III. Breathing. Inhale several times by rapping on the chest or while contracting the lungs. At the count of one arms thrown directly forward and lungs contracted or squeezed together as tight as possible. On count two fill lungs full of air while in that position. At the next count the shoulders and elbows should be forcibly thrown backward, as far as possible, with the arms doubled and the air still kept in the lungs. Exhale forcibly at the fourth count. Always remember to inhale slowly through the nose with mouth closed, and to exhale forcibly through the mouth. With very young children inhaling during drills should be given only a few times but with the older ones may be given many times.

IV. Arm Stretching with Knee Bending. This is a Japanese movement and very effectual in relaxing all muscles. The children should rise on the toes, and stretch their arms sideways as far as possible, and bend their heads stiffly backwards. On the second count the knees should be bent as far as possible, the head brought forward and the hands touch the floor between the feet. Close observation should be made to see that the children's trunks are not bent forward. A proper bend of the knees and hips will bring the hands to the floor, and the shoulders will be slightly contracted but not to any appreciable extent. The next count will bring the young athletes to the first position with heads back and arms sideways. On the fourth count we have position, or attention. During this entire drill the child should be balanced on tip-

Bold March! Wild March!
Oh! you saucy fellow!
Even though your voice is rough
We Know your heart is mellow
MARCH
Hush! You'll wake the children up
They are sweetly sleeping,
Daffodil and Buttercup
Still are silence keeping. J-Jones

A Sketch and Some Verses Appropriate for the First Spring Month

toe. Being an exercise which requires the use of many parts of the body, it should not be repeated to any extent in a drill until the children are accustomed to the movement.

V. Fingers Flexing. The object of this exercise is to counteract the tiresome effect on the children's tender hands of writing to any extent, which is commonly known as "writers' cramp." At the first count the arms should be extended sideways parallel with the shoulders, the fists kept tightly closed. When the second command is given the hands should be violently opened and the fingers stretched as far apart as possible. Each alternate count should mean hands close, then hands back to one, the last count, or one, being position. This exercise may be repeated by raisng the arms overhead, then vertically in front. This movement also is instrumental in developing the muscles of the forearm.

VI. Shoulder Rolling. The rolling of shoulders is given for two reasons. It will inevitably broaden the chest, strengthen the muscles of the back, and bring the head to a proper vertical position. This movement is intended also to counteract stooping shoulders, which so often attend a cramped position over a desk. The exercise is not only applicable to school children but exceedingly beneficial to any one burdened with clerical duties. The muscle bands employed extend entirely around the upper part of the trunk and even affect and control the diaphragm.

At the count of one, the hands should be placed on the hips (fingers pointing outward). The second count should be the command to roll the shoulders downwards and forwards forcibly, keeping the trunk and head erect. At three, the shoulders should continue the circular movement steadily and slowly upwards and backwards. Four will bring the shoulders forward again. In going forward or backward remember to keep the circular motion and to give the commands slowly. After reversing from eight, the count of one should be position.

VII. Breathing. The breathing now may be more extended than at the beginning of the drill. It may be given simply with the arms raised sideways, or with the raising of arms above the head and trunk.

VIII. Sit. Sitting should be uniform and done to three counts. One to close ranks; two to step in front of seats, grasping them with one hand; three to sit quietly and still.

This being intended only as a drill and not a formal exercise, it should be given quickly, after it is once familiar.

Helpful Studies in Literature

Alice and Phoebe Cary

(From the Series "Studies in Literature for Primary Pupils")

By Bertha E. Bush

Hubbard's Mills, Jan. 12, 1904.

My dear Margery:

Christmas and vacation are over and here I am back in my schoolroom, working with a will and so are my children. After all is said, the winter term is the time in which we can do the most and best work in school. There are no enervating days then and no distractions.

You asked what author I was going to take up next in my little literature lessons. It is two authors, but they worked so much together that I do not even try to teach the children which one wrote the particular poem they are learning. Of course you know who they are—Alice and Phoebe Cary.

Would you believe it, I had never seen a book of their poems and I supposed that I was not familiar with one of them! I sighed to myself when the superintendent asked me to take them next and thought I was entering a new field; but I found that I had known ever so many of their poems by heart ever since I learned to read. They had been given in my books without any author and I did not know who wrote them. There is—

> Suppose, my little lady,
> Your doll should break her head,—

I used to delight in it in an old "St. Nicholas" and my children all had it in their second reader. Then—

> Once a trap was baited
> With a piece of cheese,—

is another which seems as if I had known always, and taught to ever so many first reader children. And—

> Three little bugs in a basket,—

didn't I teach that to the very first primer class I had ?

Do not look for wrong and evil—
You will find them if you do,—

Haven't I written that a dozen times in the autograph albums we used to pass around when we were children? These poems were in our fourth and fifth readers, too—

"Oh, tell me, sailor, tell me true,
Is my little lad, my Elihu,
A-sailing with your ship?"

Don't you remember how we used to stand up and read that? And—

Of all the beautiful pictures
That hang on Memory's wall,—

And the thrilling story of "The Leak in the Dyke?" And the story of the raven who brought the pious peasant about to be turned out of his home the diamond ring in his beak?

I began telling my children about them the first day of the winter term, for I thought something new in place of the vanished joys of the holidays would be a boon to them. The minute I wrote the two names on the board, they began to pull out their readers and hunt for pieces the Cary sisters had written, and they found four. I had them read them together aloud and review the memory gems they had learned from these authors from the beginning of their school course before I began teaching them.

Then I told them about the lives of the two sisters—of the little, old, brown farmhouse eight miles from Cincinnati, "Clovernook," which they worked so hard in and loved so much; of the nine children who were born in it, and the good times they had. I told them how, going to school one day, little Alice stuck a switch into the ground and how it grew to be a big tree, which they pointed out when they had long been grown women. Then I read "An Order for a Picture" and "Our Homestead." Oh, how they listened!

Then I told them of the sorrowful times when their beloved sister Rhoda and little Lucy and their mother—whom they called "the loveliest lady under the sun"—died in quick succession; and of how, though Alice was only fourteen years old when three-year-old Lucy died, she said that all through her life she never had a day that she did not long for her. Then I read them the poem, "My Little One," and, oh, how still they kept!

Then, of course not in the same day—I am condensing the work of many days—I told them of the stepmother who came,

Sketches that Show Many of the Signs of the Season

a good woman in her way, but one who could not see any use for books or learning. For years she made the girls' lives miserable to them because she never ceased to scold them for the studying they did at night after they had worked hard from sunrise to sunset. Since she did not like them to use up candles, they took a saucer of lard with a bit of rag standing up in it for a wick, and by this dim light they worked and studied on. Oh, how much these sisters longed for the opportunity of education that every child in our schools today has! To know about it can hardly fail to make our children more earnest and appreciative.

They were greatly pleased to hear of Phoebe's first published poem, which she sent to a Boston paper when she was fourteen, without telling even Alice. She never saw it in the Boston paper, but one day when she unfolded their home paper she found it copied in the corner. I think my children must have been almost as happy over it for the minute as Phoebe Cary herself.

Then we spoke of how the sisters moved to New York, when they had first begun to receive pay for their writings after working years with no compensation. We told of their pleasant home life there where no one ever said a cross word, and if either was out of sorts she went to her own room and shut the door and stayed till she could be happy and gracious again. We spoke of the visitors of all kinds who flocked to that home; clergymen, actors, authors, artists, clerks, P. T. Barnum, the manager of the biggest circus of the time, Horace Greeley, Anna Dickinson, Elizabeth Cady Stanton—there was no one, rich or poor, who was not welcomed there and helped when he came.

We spoke of their deaths, so pathetically near together; of how Phoebe, though she tried so hard to be brave, could not live after Alice died. Then, because it made them sad, I made haste to read some of their poems that I thought funny, and the children thought them funny, too, and wanted to hear them again and again.

There were: "Dan and Dimple and How They Quarreled," which pleased them immensely; "The Crow's Children," second in their liking—I did not dream that they would see the humor in this so keenly; "Telling Fortunes," which impressed them greatly; "The Pig and the Hen," which at once became a favorite. Lastly, I gave them two poems which were not funny at all but very touching in their tenderness:

"Coming Home" and the familiar hymn, "One Sweetly Solemn Thought." They liked especially the story of the gambler who was converted by it, and I think they will never hear it sung again without a thrill.

Oh, isn't teaching school the grandest work in the world, Margery, when you can give the children of our land such thoughts as these?

Lovingly yours,

Annabel Gray.

A Study of "The Holy Grail" in the Seventh Grade

By Harriette Taylor Treadwell, President Chicago Teachers' Federation, Principal Warren School, Chicago

A Study of "The Holy Grail," from "Idyls of the King," by Alfred, Lord Tennyson:—The story of the search for the Holy Grail is full of interest and wonder to the child. The mysticism of it all adds to the charm, in this grade, when the children are just beginning to be interested in spiritual ideas; and from henceforth they are to blossom out, gently, thoughtfully and broadly, loving the beauty of the earth and the heavens, and seeing it all with an appreciation marvelous to us as teachers, and to parents as well.

The legend is "old in story." According to the Romancers, the Holy Grail was the cup out of which Christ drank "at the last sad supper with His own." It was taken to England by Joseph of Arimathea. (It was he who helped to lift Christ from the Cross after the Crucifixion.) It remained in England, so the story goes, for many years, in the keeping of Joseph's lineal descendants. He who had charge of the cup must be noble and pure in thought, word and deed. One of the keepers broke this condition, and the cup was caught away to Heaven and disappeared.

From henceforth, it was a favorite enterprise of the knights of Arthur's court to go in search of the Grail. Sir Galahad was at last successful in finding it. Noblest and purest of men, "God made thee good, as thou art beautiful," said Arthur, when he dubbed him Knight. Others of the noble knights saw it. Sir Perceval, whom Arthur called "the pure," saw it as a shining star afar, when Galahad died and passed into the world beyond. Sir Bors, truest and most steadfast of friends, saw it pass across his lonely pathway, when his heart was heavy laden for his cousin Lancelot. Sir Lancelot, weary, worn and humbled, saw it in the enchanted castle of Carbonek,

"A castle like a rock upon a rock,
With chasm-like portals open to the sea,"

at the foot of which his boat was stranded. Two lions guarded the portals, and as he entered gripped his shoulders and his sword was dashed from his hand; but a voice bade him go on, for, if he doubted, the beasts would tear him in pieces. So he passed through the "sounding hall" and on up a thousand steps till he reached a door, which yielded to his touch, and he was overcome by a blast as from a seven times heated furnace, but in his swoon believed he saw the Holy Grail.

Yet scarcely would he believe he saw the Grail, bravest and strongest of knights, because, he questioned, how could he see it, when all that was pure and noble in him twined round one sin, his sin being his love for Arthur's queen.

Reading: Teacher read the entire poem of the "Holy Grail" to the class,—after having given an outline of the story of the Grail. Have the children read it in class afterward. The reading by the teacher will take up three or four lessons. The reading by the children can be continued through the entire study of the classic.

Interpretation: Let the children interpret what the poem means to them, stanza by stanza. Let them write out these paraphrases daily. Let them select the greatest quotations. Have them commit to memory as much of the "Holy Grail" as they will, giving extra credits for this extra work. Some children will commit fully half of it, a few all of the poem. They will be the richer always for this mental effort.

Figures of Speech: Select apostrophes, metaphors, similes, allusions, daily, from the stanzas studied.

Story-Telling: Let the children find out the various sources of this legend of the "Holy Grail." Read Malory and the Encyclopaedia. Let them tell these stories orally, giving the different versions. Get the children surrounded by the thought of this strange, new world of legend, truth and fancy, fair ladies and noble knights.

Drawing: Large blackboard drawings of the setting forth of the knights, done by the children, produce most realistic effects. Large cuttings of the knights and gentle ladies, grouped, add to the interest. Invite all the other rooms from the first grade up, to see these drawings. The spirit of the Grail will be abroad in the school, and will fill even the wee ones with questionings.

Composition: Have a written theme every day, either a

stanza interpretation, or character sketches of the knights, the nun, the queen, such as:

Description of Camelot; The Pilgrimage; "If I lose myself, I save myself;" Story of Gawain; Story of the pelican; Visions of good; Visions of evil; The poem as a whole.

Poetry: Let the children scan the lines. Iambic pentameter. Let them try some original poetry about the Grail.

Biography: Study the life of Tennyson.

Technical English: Sentence work. Subject and predicate in complex sentences. Dictate one sentence. Ask ten questions on seventh grade work about it. Children write answers for next day. Answers given in class and marked. Written work and much oral work on syntax daily.

Pictures: All great pictures relating to the subject.

The Study of a Model

By Laura Dunbar Hagarty, Teacher of Language and History of Education, Buffalo Training School for Teachers

The masters in literature have supplied the schools with models in abundance, models that charm and inspire. The child-like quality of Kingsley's stories gives them special appropriateness in stimulating young people to write well. Take the story of "Little Tom, the Chimney Sweep," from "The Water-Babies."

For a model of description select the one given of the room "all dressed in white." Read the entire story aloud to the class in order that Tom's feelings may be understood, for Tom finds himself for the first time in a dainty, well-appointed room.

> The room was all dressed in white; white window curtains, white furniture, white bed curtains, and white walls with just a few lines of pink here and there. The carpet was all over gay little flowers and the walls were hung with pictures in gilt frames. * * * There were pictures of ladies and gentlemen, and pictures of horses and dogs * * * there were no bull dogs among them, not even a terrier. * * * But of the two pictures which took Tom's fancy most, one was a man in long garments, with little children and their mothers round him, who was laying his hand upon the children's heads.

Let the children close their eyes while you read the description aloud. Ask some one to tell what he sees mentally. Frequently say, "How does Charles Kingsley tell us that?" For instance, pupils will describe the room as "all white." Note the author's exact words, "all dressed in white." Which do you prefer? One child describes the wall paper as bearing

"streaks of pink." What does Kingsley say? Do you like "lines" better than "streaks?" In showing you the man in the painting, Kingsley uses an uncommon word to tell you what he "wore." Ask which children remember the word. Is "garments" a good word? Why?

After the room has been described orally by a few children, let them write a paragraph on the subject. Does it seem to you that there will be no opportunity for originality here and that this plan is therefore objectionable? Conscious imitation of the masters is a most desirable thing and is rarely used too often. Follow up such a lesson by another of the same type in order that one point in writing may be impressed. Take the description of the little girl Tom saw:

Under the snow-white coverlet, upon the snow-white pillow, lay the most beautiful little girl that Tom had ever seen. Her cheeks were almost as white as the pillow, and her hair was like threads of gold spread all about over the bed.

Let pupils close their eyes while you read the description aloud. It is a good plan to write the paragraph on the blackboard, and let pupils study it in detail. If they can memorize it, so much the better. Call children's attention to the sentence structure, noting that monotony is avoided by beginning with a prepositional phrase. Let them observe that the second sentence preserves the natural order of placing the subject first and at once introducing the verb.

Such questions as, "How does the little girl look to you?" "What do you see in the picture?" will aid in making a vivid impression and will overcome the tendency to wordiness. Paradoxical as it may seem, the important thing in composition is not the possession of words, but rather the development of the power to image vividly.

Continuing the lessons in description, take a scene from nature. Read aloud enough of the intervening pages of the "Water Babies" to get an intelligent connection and then present this unit, following much the same method that you used in giving the lesson on the little sleeping girl. First, the vivid picturing of the scene; second, an inquiry into the author's method of accomplishing such desirable results. Here is the excerpt:

From the top of the mountain he could see—what could he not see? A deep, deep green and rocky valley, very narrow, and filled with wood; but through the wood, hundreds of feet below him, he could see a clear stream glance. * * * By the stream, he saw the roof of a little cottage and a little garden set out in squares and beds. * * *

Sketches from Which April Language Lessons may be Developed

There was a tiny little red thing moving in the garden, no bigger than a fly. As Tom looked down, he saw it was a woman in a red petticoat.

Question upon the paragraph somewhat as follows:

What picture has Charles Kingsley painted in words? Tell what you see. How does the author say that? What adds to the beauty of your picture? What colors do you see? What motion? Is anything moving in addition to the woman? What? Do these movements beautify your picture? Paint another picture mentally in which every object is still. Which do you prefer? Read the second sentence omitting the word *glance.* (The paragraph appears on the blackboard.) What do you especially enjoy about the word *glance*? Read the paragraph through once more. What have you found that we have not mentioned? You may now take the author's place and make us acquainted with this woman Tom saw. Tell us several interesting things about her. You will have to imagine all of these points, for I shall not read more of the story to you until tomorrow.

The song of the river from "The Water-Babies" could scarcely be left out of this series of lessons. Is there a more charming river-song than this? Have these stanzas mimeographed or write them upon the blackboard. Let pupils read them aloud after the imaging has been accomplished. It is the oral reading that counts here. Let the rhythm do its work; the sound effects are exceptionally fine in this poem. If you do not *over-teach* this song your pupils will take a delighted interest in it.

SONG OF THE RIVER

Clear and cool, clear and cool,
By laughing shallow and dreamy pool;
Cool and clear, cool and clear,
By shining shingle and foaming weir;
Under the crag where the ouzel sings,
And the ivied wall where the church bell rings,
Undefiled for the undefiled;
Play by me, bathe in me, mother and child!

Strong and free, strong and free,
The floodgates are open, away to the sea;
Free and strong, free and strong,
Cleansing my streams as I hurry along
To the golden sands and the leaping bar,
And the taintless tide that awaits me afar,
As I lose myself in the infinite main,
Like a soul that has sinned and is pardoned again.
Undefiled for the undefiled;
Play by me, bathe in me, mother and child!

How to Obtain Good Results in Penmanship

The Natural Movement Method of Writing

By Amy C. Scammell

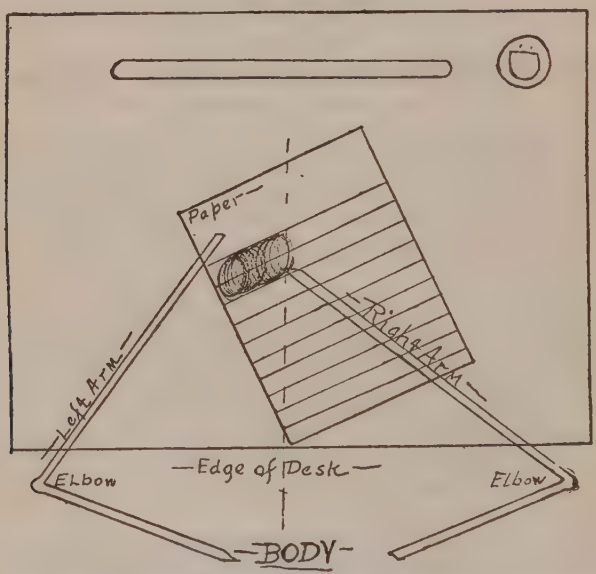
I have visited schools from the second grade up to the more advanced grades in which the natural movement method of practical writing is taught, and in every grade the pupil's results have convinced me that this method is a solid rock upon which a business education may be built, for it will stand the strain.

The free muscular movements are used here. Otherwise, how could it be called natural writing? Four movements are taught; the finger movement, in which the fingers and thumb are used, as in the second and third grades; the whole-arm movement, or the swinging of the whole arm from the shoulder, also taught in the lower grades; and the forearm and the combined movements, used in the higher grades. By these movements, the three desirable business objects: ease, plainness and speed are attained.

All the force comes from behind the elbow. The arm, wrist, hand and fingers have only to obey the will of the forearm. No cramped fingers may be seen at desk or board; no clutching of the pen, pencils or crayon; no stooping shoulders; for the once captive muscles have their freedom in this natural writing, which is but a newly discovered face of the many-sided nature study. In consequence, bookkeepers are in the making in our schoolrooms, and when finished, they will go out as boons to the business world.

The children are told to have the arm lightly clothed, so that the muscular movements may be easy. A coarse pen that will not allow shading is to be used. While present at writing periods in the diffferent grades, I noted that the teachers branched out from their printed instructions so far as to show

their own thought and preference. A third grade teacher began in this way: "All sit erect, with backs against your chairs; feet placed squarely upon the floor, a little way apart; both arms placed upon the desk, at right angles to each other; place your books on the middle of your desks, and turn them a little to the left; hold the pen loosely between the thumb and first finger; you can curve them both a little; all ready; move your pens in the air and make five horizontal lines; five



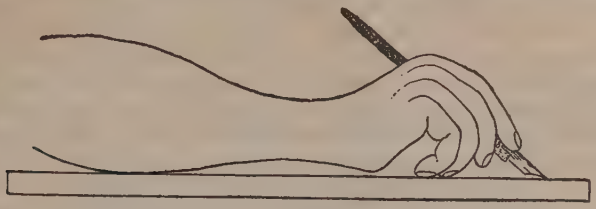
The paper should be held neither parallel to the desk nor to the forearm but about midway between. Shift the paper not the arm in writing.

vertical lines; move your pens in air over the path of the first oval in your copy, and while they are moving, let them strike the ovals. Now let your right wrist go in and out of your sleeves as often as I say, 'Pull, relax.'

"Ready for writing. See that no part of your hand or wrist touches your paper, excepting your third and fourth fingers on or as near your nails as you can. Keep your eyes about one foot from your paper."

The above directions were repeated for my benefit, as I

wished to see the beginning. The children had needed no prompting in them since the first week of the term. Most of

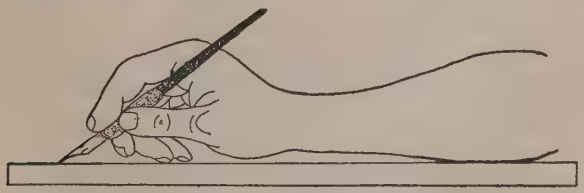


Hold the penholder by the end of the thumb, pressing it against the second finger at the root of the nail.

these pupils had acquired the light, quick movement, and could make two hundred downward strokes to the minute. A few of the swiftest made twenty ovals to the minute.

In all the grades the pupils keep time in writing, as in music. The teacher counts for her pupils, suiting the counting to the letter. One teacher did individual counting and correcting at the same time, as she moved from desk to desk, using the counting tone. "One, down; lighter, lighter, closer, closer; make them smaller, close them up, slide along, round them out."

In the practice drills, every stroke of the pen has a direct bearing upon some letter. The compact oval drill bears upon capital O: the loop drill bears upon small b, h, k, l, f. One hundred and forty loops, or fifty looped letters, are given to the minute by the quick children. The looped small d is taught, as it is made more quickly than the usual d. Small g



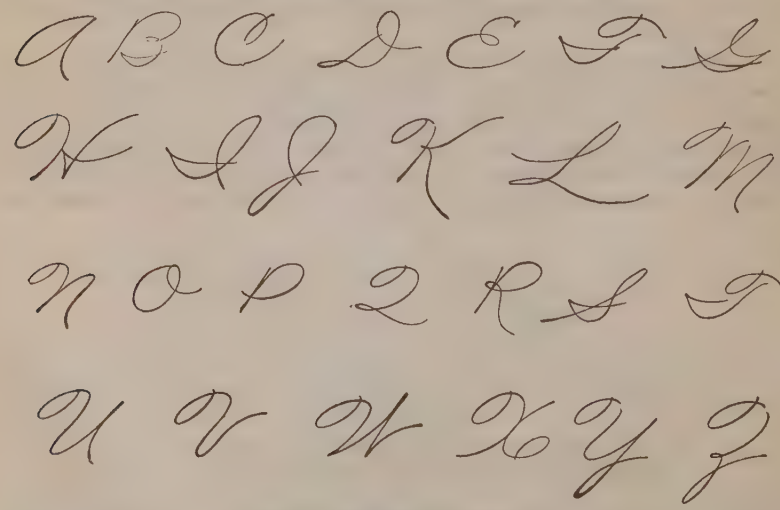
See whether a pencil can be passed under the wrist while pupil is writing. Do not grasp holder hard.

final in a word is made like the figure 9, for speed. Each letter is developed from the last letter taught. Small s follows small r; w follows v; x follows v, as the first part of v is the

first part of x; y is h inverted; the small part of d and g are the same as a. With the beginners, some odd devices were used by the teachers, as: to make k, first make l and put a little mouse's ear on the end; to make p, first make a straight line, then put one bridge of n on the middle of the right side.

Along with letters, figures are taught with the same movement drill, each figure being worked out from some letter or figure already known. In the higher grades, the figures and letters are made quite small, an eighth of an inch, or even less.

Is speed the first object to be attained in this system? No, accuracy first, then speed comes naturally by home and school practice, and it comes in a rush, too, to most children. All the movement drills are speed drills. Should much written language and number work be given the children while learning this system? No, very little, since much pencil work leads to wrong writing habits. These writing lessons are lessons in drawing and in manual work. The drills, using the straight and curved lines, the compact, open and interlaced ovals, also many of the figures and small letters, may be adapted to numerous designs. Among these are houses, carriages, ships, crosses, ornaments, harps, pitchers, butterflies, etc.



Model Business Capitals

The drawings in this article are by George A. Race, from his series, "How to Teach Writing in the Public Schools."

Written and Oral Language Work

Extending Pupils' Vocabularies

By Anna Plowman, Teacher of Literature in Washington Building, Lafayette, Ind.

Children's vocabularies are found to be woefully inadequate when they try to express descriptions of their surroundings. In order to overcome this a preparatory lesson is given. In this lesson pupils are asked to write as many adjectives, participles or phrases as they can which describe a brook. The pupil having the longest list may read slowly while the others listen and add to their own lists any new word as it is read. The pupils visualize their lists for a moment or two, after which it becomes a game to see how many can reproduce the list of words. At odd times these lists are reviewed until each pupil has many of these new words firmly fixed in his working vocabulary. The following list has been worked out by pupils in our building.

merry	rippling	murmuring
laughing	gurgling	leaping
chattering	joyful	singing
meandering	dancing	lamenting
babbling	sparkling	prattling

The next step is more difficult and depends for its success upon the enthusiasm which the teacher is able to arouse in the children, and the ability which she possesses to create an atmosphere. If the composition is to be about a summer brook the pupils should feel the joy in the songs of the birds; the joy in the gurgle of the brook; the joy in the trees as their leaves dance in the warm breeze. The keynote of the composition should be joy—the gladness of spring. Should the composition be on the autumn brook, the whole atmosphere must be different. Here we have the sighing and moaning of the trees for their companions, the birds, which have gone to the land of flowers, there to stay until called back by the

gentle south wind. The brook sings now a mournful lay, for soon Jack Frost will come and build for it a roof of ice.

The following outlines should be developed entirely by the children in response to the skilful questioning of the teacher. Too much cannot be said against giving the pupils a ready-made outline instead of developing the outline in the recitation.

I. How I Happened to See the Brook. II. A Description of the Brook. III. The Companions of the Brook. *a.* Trees. *b.* Birds. *c.* Flowers. *d.* Cattle. IV. Conclusion.

After the first topic is developed and placed on the board, the question may be asked, "John, how did you happen to see the brook?" To which John may answer, "I went after the cows;" or, "I went after wild-flowers;" or, "One day I was driving through the woods." This is entirely imaginary of course, but it becomes as vivid to the pupil as if real.

Under the second topic must come the most diffcult work of the teacher—the creating of the atmosphere. We may, if we wish, listen to the story of the brook and learn the cause of its sadness or mirth. Talk over with the class how the sky, clouds, sun and almost all nature may suggest the time of year; "dull gray sky," "sun hidden by threatening clouds," "cold north wind whistling through the trees," "a deserted bird's nest," all suggest autumn and this is the setting we want for an autumn brook. In the same manner, "blue sky," "fleecy white clouds," "bright sunshine," "gentle breezes" speak just as strongly of spring or summer.

Adjectives to describe the sub-topic under the third topic may be worked out if thought best. The following list pertaining to trees may be helpful. They are divided into two groups; one containing those describing summer trees, and the other autumn or winter trees. Some may be used for either.

giant
gnarled
spreading
canopy of leaves
rustling
tall and stately
budding
leafy bower
overhanging
fluttering
vine covered
forest king

moaning
sighing
sobbing
shivering
mighty
towering
murmuring
majestic
unleafed boughs
swaying
nodding
ancient

Rippling through the branches goes the sunshine.—*Lowell.*

Holds up its leaves in happy, happy stillness, waiting the dew.—*Lowell.*

Snowflakes of the cherry bloom.—*Longfellow.*

Bare, ruined choirs where late the sweet birds sang.—*Shakespeare.*

Against the stormy sky their giant branches tossed.—*Mrs. Hemans.*

The trees may be spoken of as spreading their branches lovingly over the brook to protect it from the hot rays of the sun. The flowers may nod a bright "good morning" to their friends that fringe the opposite bank of the brook; or they may lean over the brook to catch a glimpse of their own fair likeness in the clear water. The birds as they sit on the topmost branches of the trees may carol their sweetest lays to the brook.

The conclusion should consist of several sentences telling why the writer left the brook and the impressions made on his mind by what he saw. This may be developed just as the first topic was if desired.

By means of work similar to this our pupils lose their dread of composition writing, for before they are expected to write they have something to say.

A Test in Articulation

By Laura Dunbar Hagarty, Teacher of Language and History of Education, Buffalo Training School for Teachers

"I have noticed that you are getting careless with your enunciation; that is, you slide some words together, you drop some letters from other words, and so spoil the music of our mother-tongue;" such was Miss Elliot's preface to the lesson in language.

"I shall place this rule on the blackboard where we can look at it all the week. Here we shall be reminded of the necessity for clear articulation. Read the rule, Marion."

"*Bite on the last letter.*"

"Yes, indeed. Say this word, Frank, biting on the last letter." Miss Elliot wrote *worked* on the board.

"I have placed here a list of words and phrases, one for each of you. We begin with this first row of pupils and pass rapidly round the class; each of you remember to *bite on the last letter* when you say your part. Begin."

The list was as follows:—

Sketches that will Make the April Blackboard Attractive

The burstlng forth of the spring flowers and the return of the birds afford subjects for delightful sketches.

give me	writing	just
would you	thrown	catch
I saw him	won't you	get
painted	laughed	because
tell her	did you	talking
will you	United States	for her
shall you	don't you	for him
give her	should you	for them
let me	poem	to them

"You may take this slip of paper and this pencil, Flora, and go to the farther end of the corridor. When you are there, I shall remove the curtain from this panel of the blackboard, and show a list of words to those in the room. One after another will say these words. You, Flora, write down exactly what you hear. Then we shall compare the two lists."

Here are the words displayed by Miss Elliot:—

I can't see	gentle ways	growing
pledged	and he said	dew

"Tell Flora she may return, and we shall compare her report with what you said.

"You are amused with your own work, boys and girls. You see, I merely gave you a test in enunciation, and in tone of voice. Shall we try it again? Donald, you may take Flora's place in the corridor."

The second list was as follows:—

an ice box	whether	this is agreeable
yellow leaves	weather	ninety-four
remembered	a city's charter	coffee
quietly	beasts	pleased
blessings	trembling	shining

How Shall We Teach Letter Writing?

By Laura Dunbar Hagarty

Unaccountable as it may seem, few pupils graduating from grammar schools write creditable letters. That is, in actual practice, the product of pupils falls considerably short of the criteria set forth by good taste. And yet, letter-writing is begun in the third grade and continued throughout the course. Whatever the reasons may be for this discrepancy, the remedy remains the same. Practice, under the motive power of interest, will adjust the difficulty, however hackneyed that advice may appear. Practice is indispensable.

Do we make enough use of model letters as sources of inspiration? No, I don't mean the stereotyped order for a set of books, nor an invitation to luncheon, nor the type of letter found in the text books. Not that these are out of place, but that they are not the ones to be selected for creating in pupils a desire to write a really superior letter. Give your class an interesting letter actually written by an artist in words. Tell the circumstances that called forth the bit of literature—for there are many letters that are literature—and arouse in your pupils a keen appreciation of the selection. The children will catch something of the spirit of the occasion, and they will easily adapt themselves to the writing of more interesting communications themselves. Take this letter written by the Ojibway Indians to the family of Longfellow:

LADIES: We loved your father. The memory of our people will never die as long as your father's song lives, and that will live forever. Will you and your husbands and Miss Longfellow come and see us and stay in our Royal wigwams on an island in Hiawatha's play-ground, in the land of the Ojibways? We want you to see us live over again the life of Hiawatha in his own country.

Kabaoosa.
Wabunosa.

Boston, Onahoaunegises,
The Month of Crusts on the Snow.

Is that not a model? The form is not that used at present, but look at the substance! The form is a small matter as compared with the substance. That is to say, the form is easily acquired by drill, provided the more vital matters of properly conceived thoughts and accurately constructed sentences are mastered.

Make the substance of that letter vivid by a rehearsal of the events which made such an expression of regard possible. Children's delight in "Hiawatha" will furnish the starting point. If pupils are sufficiently advanced, let them find in the public library some letters of Longfellow, and encourage them in bringing these models to class. Select the most serviceable of these contributed helps, place them upon the blackboard and invite class discussion of their excellencies.

Some pupils will offer other letters of literary people, or of other noted personages. Let these form the basis of a lesson. From all these sources, deduce an acceptable practice in letter-writing; from these, form definite rules for the guidance of pupils. Include in your instruction such topics as stationery, the placing of the stamp, and all that pertains to good taste on this subject. Obvious as some of these points are, experience

shows that we cannot take it for granted that pupils are correctly informed in these matters.

For fixing in mind the form of the letter, I know of no more expeditious way than that of sending the pupils to the blackboard and there mastering one sub-topic at a time. Drill on the correct forms until pupils are sure of them. But whatever the method you use, be sure that you teach your pupils to write a creditable letter. Over and over again they will need to use that knowledge, and there are cases in which such knowledge is a large factor in a young person's success.

The Social Possibilities of Oral Language

By Elizabeth B. McLellan, Critic Teacher, Training School Department, Michigan State Normal College, Ypsilanti, Michigan

How can the time set aside in the primary school program for language-study be utilized for the social education of the child? By using the larger part of this time for classroom conversation, and generally having the written language done during seat or busy-work periods. What should be the character of this classroom conversation, and how should it be conducted? It should be social in character,—that is, it should immediately relate to the social or life interests of the individual child, which are the social interests of the race. It should be conducted, as any other schoolroom recitation is conducted, according to a definite plan, but without visible sign of method, the class interest being caused by the inherent interest of the subject of the conversation; and in the main the members of the class conducting the conversation.

What are the objects to be attained by such a class exercise? The emancipation of speech and of the child's emotions. The development of a wholesome sympathy in the interests of others, and of a wholesome social contact. The unmixed pleasure of social intercourse for its own sake. The exchange of life experiences and the giving and getting of information. An increase of interest in the home, and a better valuation of its life. An increase of readiness in expressing thought, the enlargement of vocabulary, natural style, grammatical construction, and the use of better English generally.

What are suitable subjects to be used as material for these oral language lessons? The subjects selected should be those which are associated with the every-day life interests of the child, and such as are rich in social meaning. They should include material for an ever widening horizon of thought, feel-

ing and action. They cannot be too simple; they must lie within the actual experience; they should generally be concrete in character, although they may be such as to serve the purpose of opening emotional and ethical experiences.

At Home:
1. Home occupations. (Housekeeping, Cooking, Sweeping, Out-of-door occupations.)
2. Home games, plays.
3. Home happenings—events, joys, sorrows.
4. Family ways and customs.
5. Members of the family and relatives.
6. Family pets.
7. Stories read at home or told of parents' childhood.

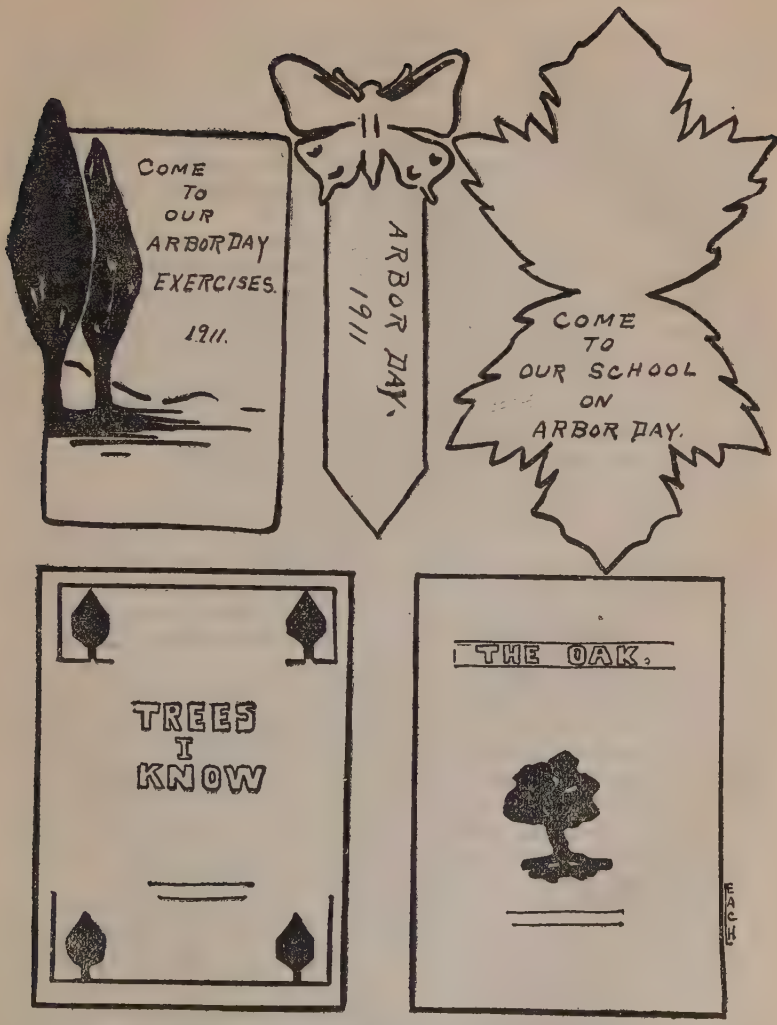
Abroad:
1. Town occupations (or city or country). Great variety.
2. Visits made at homes of relatives.
3. Visits to interesting places,—nature or art.
4. Trips and journeys.
5. Events and pleasures of holidays and special occasions.
6. Games of different seasons. Sports. Plays.
7. What is happening in the world.

Language Lessons and Vocabulary

By Jean Sherwood Rankin, Author of "Everyday English"

To state the case broadly, we may say that two elements comprise the whole field of language training,—(1) the acquiring of single vocabulary elements, and (2) the mastery of the use of these elements in connected discourse. Unless the language lesson for any given day has furthered one or the other of these ends, it has failed of its avowed purpose. Consider, for example, the lessons upon the peanut, the pumpkin, the apple, the aster, the clock, the water-wheel, or any other of the thousand-and-one subjects which fill the current texts, and note whether the work assigned has either conferred desirable new vocabulary elements, or has given added skill in the use of those already possessed. When this is determined, the value of the lesson will be known.

Even though it be freely admitted that many of the popular so-called language lessons do add slightly to the child's stock of knowledge, still the written exercises usually called for in no sense permit the spontaneous out-pouring of the child's



Suggestions that will Help in Arbor Day Plans

The making of souvenir programs and of spelling and nature booklets will be interesting manual work for pupils of all ages.

own observation and experience. So deadly are these lessons, in fact, as a means for inhibiting such spontaneity, that the late Professor Wilbur Jackman said of them in a remark worthy of repeated quotation: "Instead of compelling the pupils to write for the sake of their English, it would be far better for their English if they were not permitted to write except when they had something to say which must be written, and which when written must be preserved."

What can be done? The answer is easy. Let us learn a lesson of wisdom from really great teachers and from those private instructors who reap large incomes from tutoring pupils who have failed to pass under the methods of the public schools. The best private teacher I ever knew was a Chicago professor of German, who gave his time to individual pupils at the modest rate of five dollars per hour. He had his time fully occupied even at this rate, which is not a high one in the field of music, painting, elocution, or foreign languages. The methods of this teacher included just three lines: (1) In each lesson the pupil must commit to memory one or more lists of words which are associated in some natural way, as, for example, names of parlor furniture, of kitchen utensils, of trees, of quadrupeds, and so on; (2) For each lesson the pupil must memorize as much simple but excellent poetry as possible; (3) In each lesson the pupil must use in conversation the names which he had committed to memory in the lists.

Now I leave it to the common sense of any practical teacher whether this method, so good for students of German, is not equally good for students of English. For the adult beginning German is in much the same case as the child learning to read and to write English. The first thing needed by either is a vocabulary of good common words which stand for everyday objects and ideas. Neither adult nor child can talk or write until he has these words and ideas at command.

Incidentally, the methods used by the German professor reflect upon our American spelling books. These usually group together words in a heterogeneous fashion which future psychologists will scout as unpedagogical. How absurd, when we stop to think about it, it is to ask children to learn to spell disconnected lists of words! Fortunately, one or two of the very best texts classify the words of each lesson according to some natural principle of association. When this is done, the pupil absorbs unconsciously a large amount of useful knowledge through the medium of his spelling book.

Easy Lessons in Domestic Science

Homemaking for the Schoolroom

By Elizabeth B. McLellan, Critic Teacher, Training School Department, Michigan State Normal School, Ypsilanti

On Monday when the weather's fair
We always wash the clothes;
Then Tuesday we can iron them
Although it rains or snows;
On Wednesday we do all the mending,
And always like it, too;
On Thursday we receive our friends—
We've nothing else to do;
Then Friday is the time for sweeping,
To dust and set things right.
On Saturday we do some cooking,
Then put all work from sight;
And Sunday is the day of rest,—
We go to church dressed in our best.

The new education has been quick enough to seize upon the fundamental life idea running through the old nursery jingle and to utilize it to the full in the form of one of the leading groups of occupations worked out in our kindergartens. By their instrumentality, that which is being accomplished through play lays exactly the foundation in education most to be desired. The questions now arise, "What is being built immediately on this foundation? Where are the connecting lines running through primary and lower intermediate grades, joining into a gradually evolving and harmonious whole the play occupations of the foundation with the more systematic and scientifically conducted courses in home science of the upper grammar grades? Do courses in textile and basketry, which seem to have found a peculiar lodging-place in the primary and intermediate grades, establish the truest connection, and should they be allowed entirely to take the place of elementary lessons in practical home-keeping? If not, what should be the character of the courses to supplement those given in tex-

tiles, basketry, etc., both as to matter and method?" The solution of the problem would seem to be an obvious one:—all of those home occupations and interests which have been found practical for play in the kindergarten, or more scientific treatment in grammar grade, should be presented seriously and practically from an elemental standpoint.

The following outline is intended to suggest a simple scheme for work, possible (with modification) in almost any graded or rural school, and distributable among grades one to four.

Monday. How to gather up and where to keep soiled linen; how and when to "put the clothes to soak;" water, soap and utensils for washing; washing, rinsing, wringing and hanging to dry; lines, and care of clothing in the drying yard; taking in, sprinkling and folding.

Tuesday. Use and care of irons, ironing board, etc.; correct methods of ironing and folding; drying, folding, sorting, and examining and placing away.

Wednesday. Repairing clothing which has become ripped; darning stockings and woven articles; patching holes or tears or thin places; sewing on buttons; repairing chamber linen; repairing table linen.

Thursday. This group of lessons points to the manner, spirit, and object of the giving and receiving of social intercourse and pleasure. Its value in the schoolroom and as a factor in the larger social training of the child is incalculable. Lessons should be given as to how to receive guests in the home:—times of receiving, how to make the home and one's self ready, how to plan for the guest's comfort and pleasure, how to give of one's best but in the simple and hospitable spirit, how most to enjoy one's guests. Lessons may also be planned for the making of calls and visits upon one's friends, how to select the proper time, how to prepare for the visit, what to do and what not to do during visits and calls, with an explanation of the motive which should actuate such conduct.

Friday. How to prepare the bedchamber, living room, dining room or kitchen, for sweeping or cleaning. How to handle a broom, a brush, a dustpan; how to sweep a room; how to clean mats; mopping or washing of floors; how to let dust settle, prevent raising it, remove it in various ways. Regulation of air and heat during the sweeping and dusting process.

Saturday. Care of pantry, refrigerator, cellar, sink and garbage; care of dining room and kitchen; how to set a table; how to wash and wipe dishes; how to make a fire and regulate

a stove; how to cook the simplest articles of diet; how to serve the articles that have been cooked.

Sunday. Definite instruction should be given for the right observance of the first day of the week. This instruction should be ethical in character, not religious, and should relate to three fundamental social principles: the duty and value of physical rest and recreation, the duty and value of social recreation, the duty and value of religious worship. Whatever the form which this group of lessons may take, let it convey to the children the great lesson that the Sunday life is a vital factor of the greater whole, and that in it all have a part to perform and to enjoy.

A Lesson in the Cooking of Potatoes

By Mrs. Ida Hood Clark, Director Elementary Manual Training, Milwaukee Public Schools

Foods are classified according to their composition. We call potatoes a starchy food. Teacher may place on the board a little of the history of the potato. Give pupils this topic the day before the lesson, have them bring in all the information possible, and discuss this for the first part of the lesson. A potato is composed of about three-quarters water and one-quarter starch.

Starchy foods give energy and heat to the body; they should be eaten with a muscle building food, such as meat, eggs, etc. Starchy foods should be cooked in boiling salted water. If potatoes are cooked in cold water, the starch grains are penetrated by the cold water and the potatoes are soggy and hence indigestible. The salt in the water improves the flavor of the potato and very slightly raises the temperature of the water. Have pupils know that water boils at 212 degrees F. and that when the big bubbles appear on the water, the water is at boiling point.

Abbreviations—Teaspoon—tsp. Tablespoon—tbsp. 1 quart—1 qt. 1 pint—1 pt.

Recipes: Large Recipe—Wash and peel four medium sized potatoes, and cover with boiling, salted water. Small Recipe—½ of a potato; water to cover; 1 tsp. salt to 1 qt. water.

The two processes, peeling potatoes and boiling water, should come together, but if potatoes are peeled before water is ready let them stand in cold water, but some starch is lost in the water. If potatoes are not of uniform size, cut to same size. Boil potatoes until soft when pierced with a fork, which will

be from fifteen to thirty minutes, according to size. The water should not stop boiling as potatoes will absorb water and become soggy. If water boils too hard the potatoes will break in pieces and absorb water and become soggy. The potatoes should keep at an even boil; when done, drain off all water and leave cover off saucepan, so steam may escape. Shake saucepan containing potatoes over the flames.

Mashed Potatoes—Mash until smooth four medium sized potatoes, add 2 tbsp. milk, 1 level tsp. butter, ½ level tsp. salt. Keep mashing until smooth and ingredients are evenly distributed. Potatoes may also be beaten with a spoon while mixing ingredients.

Potato Balls—Roll mashed potatoes in rolls and flatten into cakes; place these cakes on a buttered pan, with a small piece of butter on top of each cake, and brown in the oven. This lesson will thus include the three ways of cooking potatoes.

Potatoes may be served with wafers or bread, or the lesson may be planned to be used with a part of a luncheon brought from home, as potatoes must always be served with some other food. The dishes may then be washed and the kitchen put in perfect order, and the pupils take notes upon the lesson and copy the recipes from the board.

A little of the history may be discussed, that in 1586 the potato was first brought to England from Virginia. Its culture was not general until about the 18th century, but now forms a staple food in most temperate climates. The fruit of the potato plant is a worthless green berry. The useful product is the underground tuber. Sweet potatoes are fleshy roots of a plant of a different family (Convolvulus) containing a large amount of sugar. Pupils compare sweet and Irish potatoes. Season for eating sweet potatoes; where they grow (warm climates), etc. Pupils may also be told that properly baked potatoes are much more easily digested than potatoes cooked in any other way, as intense heat changes the starch to dextrin.

The lesson in cooking potatoes might take this form:

1. History and composition of potato discussed.
2. Discuss the recipe and boiling water.
3. Put water on to boil and peel potatoes.
4. Mash potatoes, roll into balls and bake.
5. Serve potatoes.
6. Wash dishes and put kitchen in order.
7. Review discussion and method of cooking potatoes and reasons for same, giving rule for cooking all starchy foods.

The Use of Dramatic Play

The Dramatic Instinct and the Public School

By Constance D'Arcy Mackay, Author of "The House of the Heart aud Other Plays for Children"

In speaking of the dramatic instinct, President Eliot of Harvard once said, "Here is this tremendous power over children that ought to be utilized for their good. It is true that the dramatic instinct is very general, and I say that this power is one that ought to be in every school in this country, and, moreover, I believe that it is going to be." It has not been long since these words were spoken, and already there is ample proof that their prophecy is to be fulfilled. In no way can children and young people be more readily taught and influenced than by the acting of simple plays. As a moral force, as an illustrator of history, and as a stimulus to the imagination, the drama can hardly be over-estimated.

It is so easy to equip thoroughly a schoolroom stage that one wonders why a school should not own its own simple scenery and costumes just as it owns its maps and books. For a forest scene we need a dark green curtain, and perhaps a strip of floor covering, a log, made of fastening together two small barrels and covering them with green and brown burlap to represent bark and moss, or fastening to them real bark and that gray moss which might well be termed "everlasting." These stage properties can be used again and again. A scarlet cheesecloth cloak, a crown of golden paper, a witch's wig made from the frayed ends of rope—what pleasure some girl has had in the fashioning of these. Imagination was stimulated; invention was aroused. A spinning wheel made of a wagon wheel fastened to a wooden frame and a distaff added—what boy would not joyfully set his wits to work on that? Or a hearth made of drygoods boxes painted to represent brick, and in which is cunningly hidden a red lantern behind black coals, that gives all the effect of a fire? Who can resist trying to

make things as real as possible! What boy will not turn his hand to making a powder horn? What girl will not be interested in fashioning a hearth-broom of tree-branches firmly bound together? The merest touch—a Puritan kerchief here, a three-cornered hat there, and instantly the everyday vanishes and the world of fancy comes for a brief moment to take the place of the world of reality. The past steps back through the portals of time and becomes a vital, gripping thing.

Nor is the inspiring value of costume and stirred fancy relegated to the higher grades. There are many ways in which the primary grades can join the renaissance of action and self-expression. For very young children the acting of Cinderella never outgrows its charm, and for recitations in costume there are endless avenues of delight.

Stevenson's "Child's Garden" can be done in costume with most of the poems. The child poems of Josephine Preston Peabody's "Singing Leaves," "The Book of the Little Past," etc., spoken by children in costumes of the fifties are irresistible. To catch the spirit of them, for the children taking part, the teacher should first read "My Mother's Hair" in the volume entitled "Singing Leaves."

For the second, third and fourth grades costume recitations of the seasons are perhaps the easiest to manage. Winter, summer, spring, autumn—each season has its own poem, and the garb of those reciting them suggests itself easily, whether one is a nature lover or not. Children are quick to make response to flowing rhythms, and the color of the changing year is something to which they can unweariedly turn. In connection with these recitations, some of our contemporary poets have as great a stir to give as those who have become classics. Bliss Carman's "Autumn Songs" from "Songs of Vagabondia," recited in a scarlet cheesecloth robe with a crown of yellow leaves, bring a breath of the gorgeous spirit of fall.

Likewise popular are tableaux representing the days of the Pilgrims—the Indians, trappers, or Puritans and woodsmen, easily costumed by the boys; the kerchiefs and caps and demure mien easily reproduced by the girls. Copies of famous pictures, or direct representation of historic scenes: "Waiting for News of the Mayflower," "The First Thanksgiving," etc., etc. Scenes from "Evangeline," with the beautiful lines spoken as prologues. Evangeline as the happy Acadian maiden, Evangeline as the nun, etc. Also Christina Rossetti's "Pageant of the Months," and William Morris' "Pageant of Trees."

The Joys of Easter Portrayed in Many Ways

Cuttings from black paper combined with pen and brush work can be made into pleasing souvenirs of the season.

Schoolroom Dramas in Primary Grades

By Flora E. Hinman

Too often the play element is nearly or entirely missing, and the school-life, which is so different from the child's previous free and active life, becomes a drudgery. In many schools, to be sure, the kindergarten games are carried into the first and second grades, but even these are not enough. The child needs more than simple recreation. In conjunction with his play, his imagination should be stimulated, his memory trained, and most important of all, he should be taught self-control. There are many ways in which the child may receive such training, one of the most efficacious being the dramatization of reading lessons, nursery rhymes and fairy tales. There are very few children who will not listen, with mouth, ears and eyes wide open, to a story, especially when it is presented in an attractive way. They are entertained for the time being, and undoubtedly carry a general idea of the story in mind for some time, but how very few children are able to reproduce that story in good, concise English! Why? Because they haven't been strongly impressed with the main points of the story, and are unable to associate them in the proper way. This is largely the result of inability to concentrate the attention.

Dramatization, in the first place, encourages training along this line. In the second place, it strengthens the memory by putting the story into action; and in the third place, it develops self-control. Let us suppose that the story of "The Little Red Hen" is to be dramatized. The story is first told carefully and clearly by the teacher. It is well sometimes to tell a story twice before attempting to put it into action. This being done, the different parts are assigned to the children to whom they are best adapted.

The Little Red Hen with her five or six chicks is in one part of the room, while the duck and the goose are in their respective places, a short distance away. The actors being ready, the play begins. Little Red Hen "clucks, clucks" to her chicks and they start out with the grain of wheat which she has found, and go to see the goose, and the duck. She shows them the kernel and asks, "Who will plant this wheat?" The goose and the duck say, "We won't." So Little Red Hen says, "I will then," clucks to her chicks, and away they go to another part of the schoolroom where they plant the wheat.

After a short time the grain is supposed to be ripe, so Little Red Hen calls her chicks and goes to ask the goose and the duck, "Who will take this wheat to mill?" She, however, receives the same reply, "We won't." So she says, "I will then," and the mother hen with her chicks takes the wheat to mill. When she brings the flour home she goes again to the goose and the duck and asks, "Who will make some bread with this flour?" and again she receives the same reply. So she and her chicks make the bread. After this is done she goes to the goose and duck again and asks, "Who will eat this bread?" The goose and the duck are very anxious now to help Little Red Hen and both eagerly exclaim, "We will," but the mother hen says, "No, you won't; I shall eat it myself." So she calls her chickens and they all have a feast.

Making Plays of Familiar Stories

By Maude Summers

With regard to method, the school's chief concern is to see that every thought finds expression in an act. All expression may be grouped under the three general heads of plastic or material, pictorial, and linguistic. The first includes all forms of handcraft, such as manual training, domestic science and the household arts; the second includes drawing, crayons, water-colors and oils as mediums of expression. The third relates to the use of language, both spoken and written.

Children are always interested in the Mother Goose melodies, and find the greatest pleasure in expressing them in action. For example, ask the children to recite "Little Miss Muffet," and then select two of them to dramatize the rhyme. Do not allow the "spider" to crawl on his hands. It does not aid the imagination, and it interferes with free muscular movement. Little Bo Peep, Simple Simon, Little Boy Blue, Jack and Jill, and the other favorites of nursery lore, lend themselves to this form of expression. This should be followed by the presentation of one of the well-known fairy stories. Suppose the story of "The Three Bears" is selected for dramatization. The order of development should be as follows: First, tell the story to the children and later call upon them to retell it. Second, the teacher may select the children who are to enact the roles of the Father Bear, the Mother Bear, the Baby Bear and Golden Locks, or she may ask one of the children to direct the play and assign the parts. In my experience I have noticed that at first the children are satisfied with action alone,

and prefer pantomime to dialogue. Later, if encouraged to do so, they will add language and will spontaneously imitate the voice of the great big bear, the voice of the middle-sized bear, and the voice of the baby bear. The children do not need stage furnishings. A make-believe bed or chair will satisfy them quite as well as the reality and is far better, for it calls for a greater development of the imagination. Any of the well known fairy tales with which the children are familiar will receive an added interest if expressed by means of dramatization. Aesop's Fables are excellent for dramatization. Once a week will not be too often for this exercise.

A sixth-grade class, one year, decided to dramatize scenes from the life of Washington. A committee was appointed, of which the teacher was a member ex-officio. Books and magazine articles about Washington were placed upon the library shelves, which all the children were encouraged to read. The dramatic committee selected scenes appropriate for this form of expression, and later assigned the roles to different children, who were supposed to have qualities that in some way fitted them to take these especial parts. Later, the girls and boys expressed a desire to make their costumes and certain stage furnishings which they thought would add to the interest of the production. Several boys were ingenious enough to make a boat out of heavy brown paper. This was used in a scene, entitled "Washington Crossing the Delaware." A picture furnished the initial idea, but the children varied it to suit the limitations of schoolroom space. The dialogue was the spontaneous utterance of the children, and showed a knowledge of history as well as a command of English that was most creditable.

The most beautiful closing exercise for a school that I have ever witnessed occurred one beautiful June afternoon. The children of the school gave "Mid-summer Night's Dream" on the lawn surrounding the schoolhouse. The teacher of English edited the play and assisted in assigning the parts and in giving the necessary drill. Mendelssohn's music was played by the school orchestra, and it was a delightful sight to see the spontaneity with which the eighth grade boys and girls played their parts. No stage setting disfigured the lawn. The green grass, the stately trees, the blue sky, the fresh young voices, the exquisite music, furnished the necessary environment, and all served to make the afternoon a memorable one.

Manual Training in the Grades

The Making of Graduation Programs

By Herman W. Williams, Director of Drawing, Haverhill, Mass.

As June approaches, most school people are thinking about graduation. Experience teaches that it is an excellent thing, as a rule, to correlate school work with the natural activities of the class. In this instance children are very much interested in their own graduation, and anything which has to do with this celebration is taken hold of with enthusiasm.

The work consists in designing and making a Graduation Program. In two schools with which I am familiar the pupils make about a hundred of these booklets and distribute them among their guests on graduation day. The pamphlet is intended to be something of a souvenir, and is prepared with considerable care. In some cases every pupil makes a design and the best one in the whole class is then selected for reproduction by hectograph, and in some cases all the designs are different, each child working out his own ideas, so far as the design on the cover is concerned.

The points to be considered in carrying out a lesson of this sort are these: First, size; second, binding; third, text between the covers; fourth, the cover design.

With regard to the size, we are dependent largely on the way in which the school paper comes cut. An oblong of pleasing proportions is usually chosen. When it comes to the binding, the leaves can be punched on the edges with holes and tied together with ribbon or raffia, or in the case of a folded cover, the leaves can be attached by sewing. Metal fasteners also might be used as a means of keeping the booklet together.

The thing to consider next is the written matter which is to come between the covers. As these little pamphlets are intended to be in the nature of souvenirs of grammar school days, the following suggestions will probably explain themselves. Sometimes this material is reproduced on a duplicator

and sometimes it is written by hand. The first page might contain the words, "A Book of Remembrance." On the second page may be given the words of Whittier.

SCHOOL-CLOSE

The end has come, as come it must
To all things; in these sweet June days
The teacher and the school trust
Their parting feet to separate ways.

And when the world shall link your names
With gracious lives and manners fine,
The teacher shall assert her claims,
And proudly whisper, "These were mine!"

—*John G. Whittier.*

On the third page give the list of classmates, and on the last page the parting song.

PARTING SONG

How fast the happy hours have fled!
Our sad farewells must now be said;
God keep you all beneath his care,
And guide you safe from every snare.

CLASS COLORS

Yellow and White

CLASS FLOWER

The Daisy

CLASS MOTTO

"We can make our lives sublime."

(*Date*)

Another model is as follows:

GRADUATION PROGRAM

GEORGE COGSWELL SCHOOL

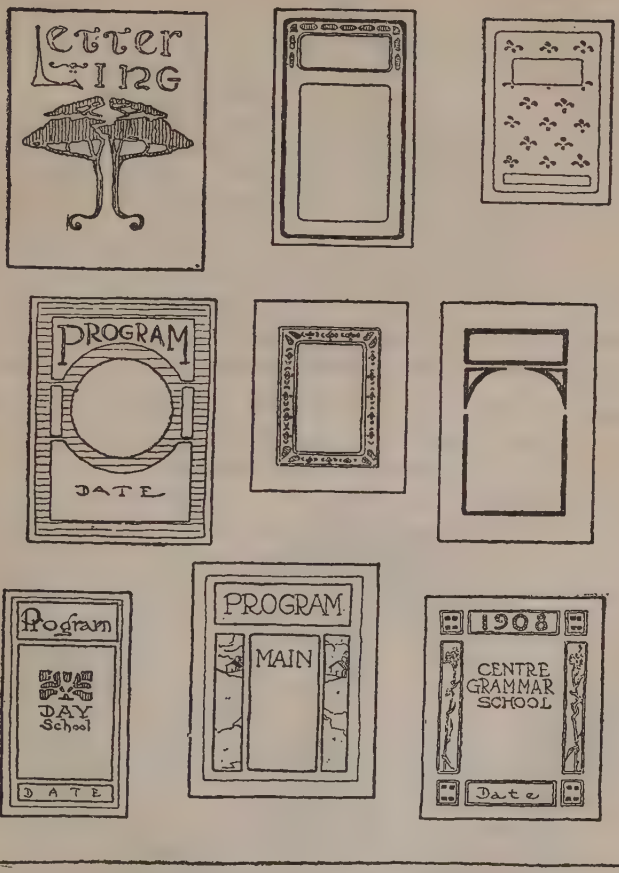
(*Date*)

Greeting Song	School
Hymn of Praise	School
Conferring of Diplomas	Mr. H. E. Smith
Parting Song	School

The second page gives Names of Graduates. The last page is devoted to the Class Song.

The next feature of the problem which we have to take up is the designing of the cover. This is the most important part of the work, at least as far as the drawing is concerned. First

Program Covers



Sketches of Closing Day Programs Made by Pupils

Pupils will enter enthusiastically into the making of souvenirs that will commemorate an event of much significance to them, the rounding out of a school period.

of all, we want a margin line around the cover at least one-half inch from the edge of the paper. Next, we will try to break up the rectangle of the cover into attractive subdivisions. Five examples or so are generally enough to present to the class. These suggestions for the space divisions should be drawn on the blackboard as large as possible. It is well at this time to keep the mind of the class concentrated upon the layout of these masses and not to allow it to be distracted at all about the detail to go into the spaces.

Having once decided upon the general appearance of the design, the next thing to work up is the decoration to go inside of the empty panels. Material for completing the drawing might be taken from the Historic Ornament sheets, the spring or fall nature drawings, the conventionalized floral forms or from landscape drawings. Sometimes the classes like to have the programs embellished with the class colors. In this case a simple way to obtain a uniform result is to purchase the desired color in cakes, which does away with the process of having the different pupils mix for themselves.

Paper Cutting for Expression in Primary Grades

By Mrs. Ida Hood Clark, Director Elementary Manual Training, Milwaukee Public Schools

Paper cutting for expression is one of the most important parts of a course in elementary handwork. This phase of the work is particularly valuable in story telling. The children in this way tell us what their idea of the story is. Paper cutting may precede or follow the modeling in clay. It is a valuable means of developing and co-ordinating the muscles of the fingers of young children.

In the whole educational process I know of nothing more interesting and touching than to watch this growth,—the increased power of the accomplished organism. The little craftsmen in the primary grades, who are just beginning their handwork, are so manifestly helpless, it is almost pitiful to see the lack of co-ordination among their faculties, the absence of any real control over the organism. Where there is anything like normal children to work upon, the change is marvelous; control takes the place of lack of control, sluggishness gives place to alertness, awkwardness to dexterity. By using the scissors and cutting long lines on paper, making large objects, gradually the fingers begin to obey the brain, and in a very short time the children gain an immense amount of power.

Children may dramatize a story told by the teacher, different children taking different parts. The story then seems real. They may begin by all cutting one object in the story, as Hiawatha's canoe, cutting it very large. Then the teacher may assign different parts of the story to different children, and each may mount his on a large cardboard; in this way children may compare each other's work and make a story in which all the children have a part.

Sometimes it is helpful to have the children go to the board and with a flat piece of crayon draw the story; then cut the objects out in paper. Co-ordinate the work by using, if possible, the stories used in language work, or the bright interesting stories in the readers, Mother Goose rhymes, the jingles that follow the seasons, etc.; the days of the week represented by the occupations, as Monday—wash day—children cutting the washboard, tub, clothes pins, clothes lines, posts, etc.; Tues-

March, the Windy Month. The Raindrops are Made with Crayon

day—ironing day—irons, table, stove, clothes bar; Wednesday—sewing day—scissors, needle and thread, spools, thimble, children at work, etc.; Thursday—visiting day—umbrellas, gloves, hats, caps, etc.; Friday—sweeping day—broom, dust pan, pail, brush, dust cap, etc.; Saturday—baking day—bowl, knife, cup, pitcher, rolling pin, spoons, etc.

In connection with their nature study, children may cut birds, trees, plants, flower pots, etc. In one class in the second grade we made a big poster representing the flight of the birds in the fall to the southland, coloring them with water colors. We cut the birds in the distance very much smaller than those near us, the children suggesting that they should be smaller. The children painted the sky and clouds for a background.

The making of large posters interests the children immensely. A fine poster may be made by using one of Mother Goose's rhymes, such as "Tom, Tom the Piper's Son;" as this shows action, it appeals to the children. Assign one part of this happy little rhyme to each child, bidding him cut it large. Use colored paper; have the children paste the figures on a very large heavy paper,—brown or green is pretty for the background and bright or white paper for the figures. Put these around the schoolroom and let the children see what a pretty decoration they form.

In one of our schools the children made a circus parade of animals. The animals were cut so fine and big that they went all around the room, much to the delight of the children. They also cut cardboard cages for the zoo and made animals in the cage in clay. Besides the joy of cutting,—they love to use the scissors,—they had a part in making the schoolroom pretty.

We make a record book at the beginning of the year in the first three grades, and in this book we mount the cuttings, drawings and designs, making the book, folding the leaves and cutting the same, designing and making a cover in the drawing period, and then mounting the paper cuttings, by pasting them in the books. Thus a record is kept of the children's work all through the year. This book, the product of their own hands, interests the children, as they have something tangible to take home at the end of the semester to show to mother and father.

Personally, I prefer pointed scissors, but if any teacher objects, blunt edge scissors will do. Manila paper is good for beginning work, and I have seen excellent work done using common newspapers. Of course, paper cutting for posters and

decorative purposes is much more effective done in simple colors. Suggest the combination of soft colors, brown and white, brown and dark red, green and white, with dashes here and there of black and red, to give character.

In one of the outlying districts the children gathered cat-tails and brought them into the school and from them as a guide made a border of cat-tails. They used long strips of light brown paper for the background, then they cut the cat-tails out of green and dark brown paper, mounting them, and then, using grass green paper, cut blades of grass and pasted in between and around the cat-tails. The results were very artistic and effective.

In studying animal life, they may cut rabbits, camels, elephants, cats, dogs, horses and cows, etc. In second grades, where we study farm life, children may cut animals found on

A Representation of April Cut in Black Paper and Pasted on White

the farm, cut the buildings, as the house, barns, storehouses, etc.

In third grades, where we make transportation a central thought, children may cut vehicles showing evolution of transportation, from prairie schooner to cars, steam and trolley cars, boats, ships, vehicles of all kinds, up to modern automobiles and airships. Paper cutting is not valuable after the third year.

In the third grade when the children were studying farm life in Holland, we cut the windmills in the Delft blue paper, the barns in dark brown, the hen coops in black paper strips, the chicken in manila paper, and used water colors to color the different parts. The little figures of the Dutch children, in the primitive costumes, with their wooden shoes, delighted the children. Another time we cut these figures very large and made some very beautiful and decorative posters.

Teachers, after the first few lessons, should not cut with the children, nor allow them even to draw and then cut. The best results, as far as the children are concerned, are secured by encouraging free-hand cutting. It often happens that teachers are not skilful in cutting. In this case, the teacher may trace her picture or object, and with the outline for a guide, cut several figures before the class. After several cuttings have been made, then begin and preserve the cuttings, and have every child mount his in his record book.

Too many of our teachers are concerned over beautiful results in young children's work, and insist upon holding up to the children the product of some child who may be an artist or a genius with his hands. It is all right to show children the ideal, but explain it to them in a way that they will understand, that the gifted child has that power, but turn to Mary or Johnnie and say she or he can do something else. It is a mistake to discourage children by constantly criticising unfavorably. All children are not gifted along the same lines, but all have some power, and a wise, sympathetic teacher can and will discover this in the children, and through that power she will be able to lead them to discover themselves. In all this art work, for real handwork is art work, whatever the mediums, the work should be self-prompted and self-directed. After the first lesson or two, the teacher must only suggest and help, name possible tasks, criticise results in a helpful way; perhaps she may explain successful methods of representation, but the real impulse is from the child, and the office of the teacher is to give expression to this impulse.

How to Study Pictures

Why Picture Study Should Have a Place in the Schoolroom

By Nellie G. Petticrew, Co-Editor of Normal Instructor, Co-Author of "Everyday Plans," etc.

Formal picture study should have its place in the schoolroom just as definitely as literature has its place. No course of study is considered complete that does not provide for the study of the masterpieces of the world's greatest writers. No course of study should be considered complete that does not provide for a definite and progressive study of the best productions of the world's master artists.

> **We are made so that we love**
> **First, when we see them painted, things we have passed**
> **Perhaps a hundred times, nor cared to see.**
> **And so they are better painted—better to us,**
> **Which is the same thing.**
> **Art was given for that;**
> **God uses us to help each other so,**
> **Lending our minds out.** —*Robert Browning.*

Pictures seldom fail to arouse the interest of a child. We recognize this when we give the very young child a picture book to "keep him quiet." The child remembers more readily the pictures he has seen than the story he has heard. Witness the small boy learning the names of the pictures in his alphabet book before he knows the name of either the letter which accompanies the picture or the little rhyme which explains it. This love for pictures and interest in them should be turned to wise account by the teacher when the child enters school.

Just as we train the mind to purer thoughts and nobler impulses by the beautiful poem and the well written story, so should we develop the taste and broaden the sympathies of even the little child by a study of the pictured thoughts of the masters of art.

Picture study in the school should never be approached from the critical side. Few, if any of us, are able to judge a picture from a technical standpoint. If a picture has merit enough to have gained the approval of those who are capable of judging it, then it is great enough for us to study. If in it we find those things which help us to see more clearly, to appreciate beauty in some form more than we have ever done, if it awakens in us better, nobler thoughts, then it is for us a great picture and worthy of our study.

When the subject of picture study as a part of the regular school work is mentioned, two questions are bound to be asked: First, "How shall I find time for this work?" Second, "How shall I go about it?"

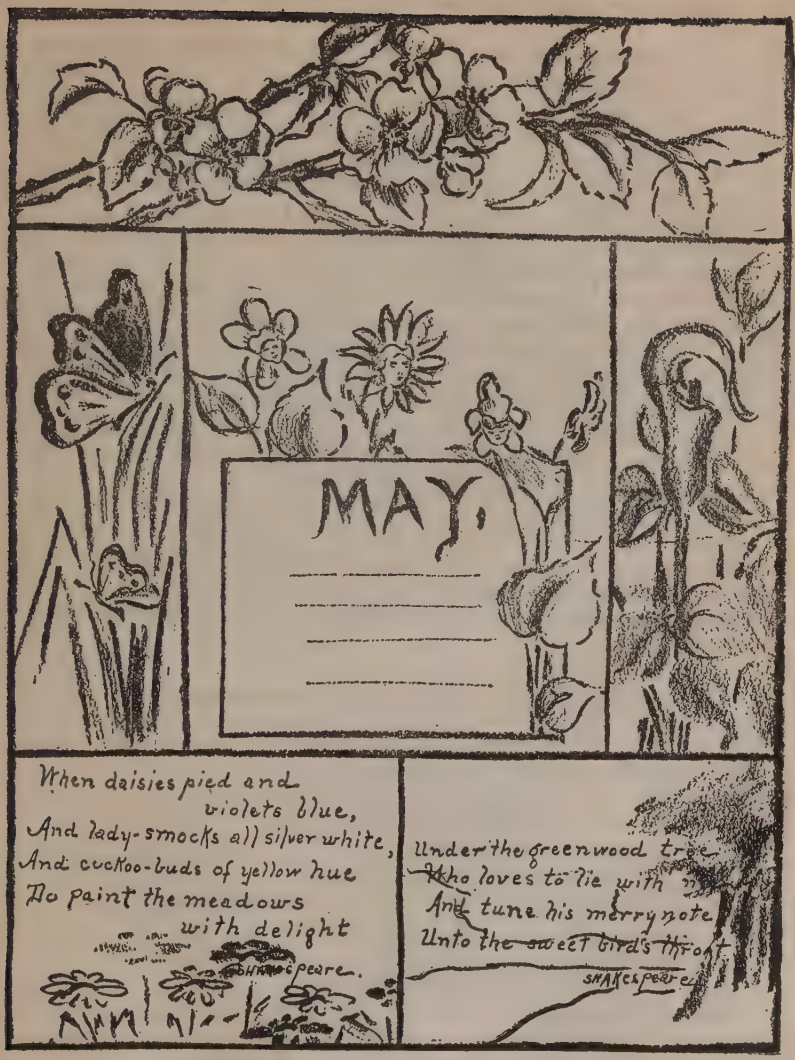
Children learn more rapidly when they are alert and interested. Well-taught picture study lessons will arouse the child and stimulate him to work. Other lessons will be learned more speedily and time will be saved for this work. Again, tired brains are rested by a change of work. This study brings into play other faculties than those required by the reasoning and memory studies. There is no schoolroom in which there are not odd minutes that could be profitably spent in this study. Ten minutes once a week will be enough to teach one picture a month, nine pictures a year.

As to the second question, this admits of many answers, each governed by local conditions, age of pupils, environment, etc. A few general suggestions maybe helpful.

With very little children those pictures which deal with home life and mother love and care, with pets and animals and childish sports are always good. For those who are older, pictures which tell of life and industry, and those which portray deeds of kindness and helpfulness are full of interest. For the hero age, pictures of valiant deeds and noble achievements are best. And when this period is succeeded by the more thoughtful years, then pictures which are symbolical of truth and beauty and lofty sentiments are appreciated.

With the great wealth of material afforded, we often make the mistake of attempting too much. A few good pictures well studied are worth more than many passed over hastily. If several pictures of one artist or of one class are at hand, it is better to select one and learn it thoroughly and then refer to the others, than to try to give equal attention to all.

Another error is made when too much time is spent in studying the life of the artist. What the artist has done is more to



Dainty May Sketches that will Suggest Others

Birds and flowers are uppermost in the minds of all at this time of year and may be pictured on the blackboard to the delight of children.

the child than who he was or what he looked like. A certain amount of information about an artist adds interest to our study. And when the picture is so much an expression of the man, as are those of Millet and Corot, it is necessary that we know something of the man in order to understand his work. But let us remember ever that picture study means *picture study* and not biography.

When a picture has been chosen for study, a large copy should be placed before the class. If it is unframed, it should be well mounted on cardboard of harmonizing color. Besides the necessary facts regarding the artist and the subject of the picture, the teacher should have a clear conception in her own mind of its meaning and message. But she should keep this in the background and let the children give their own interpretation. Skilful questioning will stimulate their observation. Songs, stories and poems which teach like lessons will help to bring out the finer thoughts.

After several pictures have been presented, permit the pupils to choose which they like best and why. In the beginning the child's choice may not be good. Time and careful teaching will remedy this, but an open attempt by the teacher to influence this choice often leads to false ideals and self-consciousness.

Suggested Courses for Picture Study

September—Pictures of House Life.
October—Harvest.
November—Historical pictures—The Pilgrims.
December—The Christmas Story in Art.
January—One Great Master.
February—Pictures of Heroic Deeds.
March, April—Awakening Nature and Planting of Seed.
May, June—Outdoors—Landscapes.
Grade I. Pictures of Home Life.
Grade II. Pictures of Rose Bonheur.
Grade III. Landseer.
Grade IV. Reynolds.
Grade V. Raphael.
Grade VI. Millet.
Grade VII. The Landscape Artists.
Grade VIII. Pictures based upon Mythological, Historical and Allegorical Subjects.

Suggestions for Teaching Singing

A Music Device

Many first year pupils learn to read music by numerals only. The following device is helpful when changing from numerals to notes. Draw a large staff on the board, and where the notes should stand, place numerals that correspond to the notes, enclosing them in small circles. After the children have sung the exercise several times fill in the circles and add stems, making notes, and have the exercise sung again.—*Maude Richardson.*

A Bright Idea for a Drill in Music

Since I have tried this little device for drill in naming the letters of the staff quickly, my children have gained a great deal and their interest is held. It was monotonous to call for the letters in the old way, by pointing and receiving a series of dull-toned replies, so I tried this:—I point to a succession of lines and spaces, in such order that a word is spelled. The reply is then a word and the bright eyes of the little people attest their interest. I make such words as these:

Add; age; ace; bed; beg; bad; babe; bead; bag; face; fad; egg; dead; deaf; cab; cad; fag; gad; gag; cage; beef; fed; feed; dab; fade; aged; faded; caged; etc.

I have the words ready in a list and point silently till the word is spelled. Incidentally, a few extra words for the spelling-lesson are taught.

A Living Piano

By Emily P. Ricketts

My little people had been faithfully singing the scale for some time, and I felt the need of something to relieve the monotony of this work and to keep up the interest. A little plan came to me that proved to be a real inspiration to us all. The idea furnishes material for many lessons and can be used with profit at least once a week while teaching this technical part of music. I will give the first lesson in detail:—

"Children, I am going to have a piano in our room this morning, a real live piano, one that I can play upon while we sing our music lesson. I am sure you will be glad to have a piano and I want you to help to make it. I shall need eight little people who can make the tones just right."

Some little time is consumed in trying the voices and selecting the children who are to play the part of the piano. Each child is anxious to try, and will do his best in order that he may help to be the piano. After selecting the eight, they are asked to stand in a row while I continue:—

"I am going to change your names to *do, ti, la, sol, fa, me, re, do.* When I touch you, you may sing your new name." I play my piano up and down the scale to be sure that the tones are true; then the school as a whole and individual pupils sing as I play. The children were much delighted with the piano idea, and the old scales were sung over and over again with new life and improved voices.

After this drill, select the children whose voices are not just true, have them come up to the piano, strike the tone, listen to it, and then sing it themselves. I let others play and make their own music, but if they do not get the correct tone, the piano helps them out. At the next step I touch the piano myself, letting the children sing as I indicate. I go up or down or strike the same tone several times; skip around and jump over some tones, teaching skips. I am able to show most effectively that when "Mrs. Do" moves, the whole family moves also. A device must not outweigh or cover up the ideas we are trying to teach; if it does it is worthless.

A Musical Stairway

If you have trouble in getting correct tones when teaching the scale to little children, construct a "stairway." You may do this very satisfactorily by taking half a stick of chalk (holding it sidewise) and drawing it along the board for about three inches, then placing the chalk just above this and a little to the right, for a similar second step, and so on. You will need eight steps, of course, and you will need to remember that between three and four and seven and eight there are half-steps. Using chalk of different colors makes the drill more attractive. Write the names—*do, re, mi,* etc. Then begin the play of "climbing the steps." When the feat of going up two steps at a time and other similar feats can be accomplished, there will be genuine delight.

Seat Work That Has Proved Successful

Busy Work Worth While

By Eva Mayne

1. Collect picture cards enough for the class. Cut them up in different ways like dissected maps. Place the parts of each card in an envelope. Give these out and have the children put them together on their desks.

2. Save the backs of tablets until you have enough to go around the class. Mark off the edges into regular spaces an inch, an inch and a half, or two inches, apart. With a sharp knife cut a little slit at each mark. Let the spaces vary on the different cards. Cut lengths of wool a little longer than the diagonal of the cards. Give a card and a bunch of wool to each child. Ask them to make designs on the card with the wool, catching the ends into the slits at the edges of the card to hold them. Make a design for the children to copy at first. When they can do this well, allow them to make original ones.

3. Read or repeat a short verse or couplet and ask the children to "draw a picture" of it.

4. Give out squares of manila paper and smaller ones of some color to each child. Tell them to fold the small squares into sixteen squares and cut out the corner ones. The piece that is left will be in the form of a Greek cross. This may be mounted in the center of the manila square, and the small squares from the corners arranged about it to form a design. Or, cut the tiny squares diagonally to form triangles before arranging about the center.

5. Alphabet cards furnish an endless source of seat-work.
   (a) Find certain letters and place in a row.
   (b) Place the alphabet in order from a to z.
   (c) Arrange all the capital letters in a row.
   (d) Arrange the capital and small letters side by side.
   (e) Form words containing certain sounds.
   (f) Make all the new words contained in the reading les-

son (these should be written on the blackboard by the teacher).

(g) Make the spelling lesson from the blackboard.

(h) Make a sentence from the blackboard.

6. Number cards may be used in various ways.

(a) When the children are first learning the figures, have them find the cards with certain numbers.

(b) Place certain combinations on the blackboard, and have the children find the cards containing the combinations; also the cards containing the answers, and place them together.

(c) Let them place all the combinations they know, with the correct answers, in rows on their desks.

7. Ask children to draw any of the following:

(a) The best time I had during vacation.

(b) The funniest thing I ever saw.

(c) The largest thing I ever saw.

(d) What I like to do best of all.

(e) What I shall do when I am grown.

8. Write several words on the blackboard, and ask the pupils to draw a picture of them on paper, i. e., a picture illustrating each word. Action words are easiest, although other words may be used. Play, big, high, funny, run, bad and fun are all good words for this purpose. Phrases may be used in the same way,—a large tree; running a race; a funny man.

Many Uses for Old Calendars

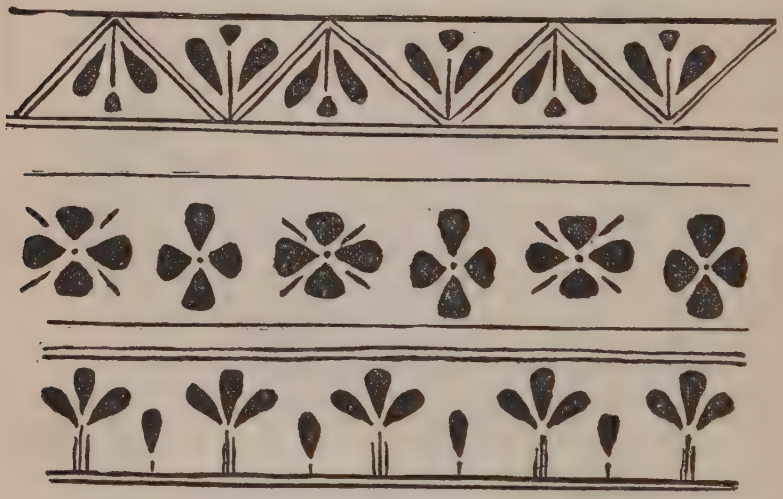
Calendars provide some good cutting work. Distribute old calendars and as one form of seat-work, which will serve as training in accuracy, let the pupils cut out the squares containing the figures. At another period, let them cut out squares of pasteboard to match, afterward mounting the figures. On other squares let them make the different signs,—plus, divided by, times and minus. Later distribute a box to each and see who can make the most problems. For small children, just beginning numbers, tack up a calendar figure and tell them to make as many problems as possible out of that number. Let the pupils arrange these calendar figures on their desks by twos, threes, fours, etc. Place a calendar figure on the desk, such as 24. From it subtract two, until nothing remains. Place a calendar figure on the desk; add three to it, placing the result under it. Add threes as far as the pupil has learned to add. —*Laura Loehle Thornburg.*

The Pleasures of the Summer Season Shown by Sketches

Supplies from Mother Nature

Distribute boxes containing watermelon seeds. Let the children paste them on paper, and by adding heads and tails, form mice, rabbits, etc. At another time, use these seeds with split peas to design daisies and original designs.

Distribute boxes containing maple seed wings. Let children mount them on paper, and see how many insects and animals



Borders Derived from Seeds with Lines Added

they can make by adding heads, antennae, legs, etc. The result will be grasshoppers, beetles, lightning bugs, and some will even be ingenious enough to produce a bird. At other times, use the wings for the laying of original borders and designs. The long slender muskmelon seeds are good for laying flower designs, and pumpkin and sunflower seeds also furnish good seat work. —*Laura Loehle Thornburg.*

Sewing Cards

If the board does not supply sewing cards for the little ones, but little time need be consumed in the making. Trace a simple design on cardboard and prick holes with a small darning needle along the line of the design. Use bright yarn or carpet warp for sewing. Another good sewing card may be

made by pricking holes in a long pasteboard card. Draw a design on the board. Pupils may copy it by drawing silk or yarn through the holes to imitate the drawing.

How to Use Wall Paper Samples

For busy work have you ever used samples of wall paper? There are the little vases children learn to make,—paste or glue on paper and fill with flowers cut from paper, or, as I have them, with bits of leaves and grass. The children soon learn to pick out pretty designs. Then there are quilt blocks "pieced" by cutting light and dark paper into the proper shapes and putting them on a square in the right position. Children learn neatness, exactness, care in matching colors and measuring while cutting the tiny squares and diamonds. —*Wyoming Teacher.*

Three Hints for Busy Work

1. Buy a box of toothpicks of the cheaper, flat quality and color them red or green. Have also a quantity of pumpkin or melon seeds. Let each child have a box in which to keep the seeds and toothpicks. With this equipment you can devise numberless ways to keep little hands busy. Have children make four-leaf clovers, using four seeds and a toothpick. Make tents with sticks, using three, thus forming a triangle. Make flags, using five sticks, four for the flag and one for the flag staff. Make letters on the desk with the seeds. Have a quantity of grape seeds. Print a letter on a slate; child cover with seeds.

2. Cut up sheets of red, white, blue and yellow cardboard into small triangles, circles and squares, the circles the size of a penny. Place a quantity of these in each child's box with toothpicks cut into inch lengths. If board room permits, place number work on board with crayon the color of the cardboard to be used, e. g., using red crayon, make four red circles with sign of addition in white between third and fourth circle and place after the circles the sign of equality. The child lays these on desk with red circles, using toothpicks for the signs, and places for the answer the four red circles. If board room is limited, the teacher may prepare with colored pencils a dozen slips of paper for the pupils, and these can be used until each child has solved all by placing the child's name on the one he uses. Or they may be all prepared alike for each time.

3. In the fall press a variety of leaves, such as the oak, maple, chestnut, clover, etc., and give these to the child to

draw from for busy work during the winter months. To arouse interest, pin up best drawings. Stretch a wire across the top of the blackboard or across an unused side of the room and use fasteners or snaps to hang up good written work or drawings.—*Iowa Teacher.*

Canceled Postage Stamps

Distribute scissors and canceled postage stamps. Let the children cut out the numbers on the stamps, mount them and make number problems. Cut out the heads and various designs on the stamps and make booklets or fancy borders and designs. Cut the tools used by the gardener, carpenter, farmer, blacksmith, butcher, baker, etc. Cut furniture and utensils found in mother's kitchen. Cut everything found in mother's parlor, and mount them as they would appear in a room.

Silhouette Stories

Prepare cardboard patterns to be traced and cut from silhouette paper. Mount cuttings so as to suggest a story. For instance:—a large dog and a tiny puppy, the dog looking down upon the puppy as if saying, "Who are you?" or a bunny holding a large umbrella over him and another bunny apparently hopping toward the first and requesting, "May I come under?"—*Antoinette L. Canfield.*

Stringing Corn

During the fall, the stringing of red and golden kernels of corn is a pleasant occupation. Let one row string two red kernels, then two yellow ones, and the next row a different combination. The corn must be soaked in water to prevent breaking. Use the strings as a decoration.

From magazines and papers cut small pictures of different objects, as a chair, a pencil, a hen. Mount on cardboard. On smaller pieces of cardboard write the word corresponding to each picture. Let pupils place the right word under each picture.—*Blanche E. Clark.*

How to Make Hectograph Copies

Take any picture, and put it against the window so that the light shines through it. Lay the paper over it and trace with a lead pencil. Then go over the tracing with hectograph ink. Now your picture is ready to put on the hectograph for the copies. Much educative seat work may be prepared thus.

Plans and Material for Entertainment

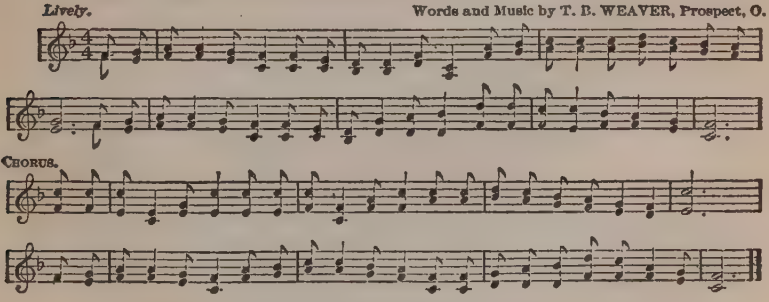
The following one hundred pages have been devoted to the lighter side of schoolroom life. Almost every birthday and holiday now recognized by the teacher have been taken up. The "Pieces for Friday Afternoons" have been selected for their faithfulness to the child nature, at the same time embodying everyday information and simple ethics, portrayed from the objective standpoint, which gives them a "speakable" value.

The Return to School

By T. B. Weaver

Song by School—

EV'RY MORNING ON TIME.



In our schoolroom so dear,
For another bright year,
We are gathered all o'er this happy land;
Pleasant duties to meet,
Happy faces to greet,
Promptly heeding each kind command.

Chorus—Ev'ry morning on time!
Ev'ry morning on time!
Let us gather at the school bell's chime;
From the city and plain,
Whether sunshine or rain,
Let us gather ev'ry morning on time.

Now vacation is o'er,
And we gather once more
From the forest, the mountain and the sea·
With our faces so bright,
And with spirits so light,
And with courage, we'll try to be. —*Chorus.*

Let us labor each day
In a cheerful, kind way,
Ever striving to do our very best.
When our labors thus close,
And when older each grows,
All our future shall then be blest. —*Chorus.*

A GREETING

Teacher, schoolmates and friends: Another year of school is before us. One has said, "Well begun is half done"; so it is of great concern that we begin this year rightly. If possible, each pupil should not fail to be in his place on time, and should not miss one recitation. Promptness and strict attention to the faithful discharge of duty are the best business principles. We attend school for life; that is, we should learn here how to conduct successfully the business of life after we leave school. Let us be thorough and honest in all our work; and hope for no honor or reward unless we be truly worthy. From our vacation I trust that you have returned rested, bright and ready for the tasks and duties of this new year, also that this new year may be the most profitable and delightful in our experience for both teacher and pupil. Longfellow said:

"Let us then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait."

WHERE I SPENT MY VACATION

(An Exercise for Four Pupils)

First Pupil—

I spent my vacation, some six weeks or more,
In a tent with my parents, along the seashore;
I watched the large ships, with their sails white as snow,
Majestically, silently, pass to and fro.
I've seen the blue waters lie waveless as glass,
While the ships, half asleep, would so quietly pass;
And again in the storm, with the waves mad and white,
I saw the ships struggle like beasts in a fight.
So, I thought, we are sailing on life's mystic sea,
Our voyage is hidden in kind mystery;
Some days must be gloomy, some storms must pass o'er,
While onward we drift to that far, silent shore.
I saw how the waves wore the rocks on the shore,
As o'er them for ages their waters would pour;
I learned a good lesson,—a little each day
Will carve out a name in the rock in our way.

These scenes suggest the lines of Longfellow:

Class—

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!
Fear not each sudden sound and shock,
'Tis of the wave and not the rock;
'Tis but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith, triumphant o'er our fears,
Are all with thee,—are all with thee!

Second Pupil—

My vacation I spent with the birds and the flowers,
In cool, shady woods, and in vine-clustered bowers,
Where the sweet-scented clover, the low of the kine,
The song of the brooklets, the sigh of the pine,
Where the blue of the skies and the whip-poor-will's charm
Made my visit delightful out on the old farm.
The lesson I learned, while out in the field,
Is that the seed we sow will its own harvest yield;
Sow thistles, and thistles will come, sure as fate,
Sow honor, and honor will come true and great;
That nature will yield to the hands of us all,
But the harvests will be like the seed we let fall.
A lesson of trust I could see everywhere.
The birds and the flowers showed nothing of care;
No sorrow, no worry seemed heaving the breast,
They grew and kept busy, while God did the rest.
And thus have I learned from God's fatherly care
Never to forget the sun's shining somewhere.

When I saw the country churchyard, Gray's polished lines came to my mind:

Class—

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

Third Pupil—

To the city I went to spend my vacation,
To see the fine sights, and my friends and relation;
But the noise and the traffic, the smoke and commotion
I scarcely could bear, and now I've no notion
To give up the country, its quiet and air,
For the hot, busy city, its rush and its glare.
Oh, the wretched I saw! the sin and the woe!
The close, crowded dwellings, the alleys so low!
The poor, ragged children, their conduct so rude,
So gaunt and so loathsome and hungry for food!
I thought of the brooklets, the country's cool shade,
Where only the birds and the butterflies played;
And the berries and nuts, pure water and air,
And how gladly these children such blessings would share!
Then this lesson I learned while away on vacation,
Contented to be in whatever's your station;
To be thankful for what you enjoy, although less
Than the pleasures of others whom fortune may bless;
The joys which we have may appear very small,
While some may have more,—many, no joys at all;
Contentment's a pearl of great comfort and worth,
Let us share with the lowly our pleasures of earth.

The poet Morris has said:

Class—

To me the world's an open book
Of sweet and pleasant poetry;
I read it in the running book,
That sings its way toward the sea;
It whispers in the leaves of trees,
The swelling grain, the waving grain,
And in the cool, fresh evening breeze
That crisps the wavelets as they pass.

The flowers below, the stars above,
In all their bloom and brightness given,
Are like the attributes of love,
The poetry of earth and heaven.
Thus nature's volume read aright,
Attune the soul to minstrelsy;
Tingling life's cloud with rosy light,
And all the world with poetry.

Fourth Pupil—

I spent my vacation at home with great pleasure,
The time spent at work sweetened that spent at leisure.
The days hurried by, for so busy were we,
And thus we were happy as children could be.
The scenes of the home, with its duties and joys,
We greatly enjoyed with the girls and the boys.
Our stories and riddles, and problems and games,
Our sports on the common, our shouts and acclaims
Made the evenings delightful and happy and bright,
Because we were busy and tried to do right.

The poet Proctor has said:

Class—

Methinks I love all common things,—
The common air, the common flower,
The dear, kind common thought, that springs
From hearts that have no other dower,
No other wealth, no other power
Save love; and will not that repay
For all else fortune tears away?

A Goldenrod Exercise

By Bertha E. Bush

HOW THE FLOWERS CHOSE

(Recitation for three little children, each speaking one stanza; or for one larger child.)

The flowers chose where they should grow
Before the earliest dawn.
The tulip chose the garden-bed,
The dandelion, the lawn.

The violet chose the hillside,
Cowslip, the swamp below,
And then they asked the goldenrod
Where it would like to grow.

"Where toiling men with plow and spade
Have turned the toughened sod,
And by each road where children go,"
Replied the goldenrod.

GOLDENROD MARCH

(Let each child wear long streamers of yellow or orange tissue paper. Those seated on the right side of the schoolroom should have their streamers pinned on the left shoulder, those on the left side, on the right shoulder. Let them rise at the close of this recitation and sing:)

Honor and love to the goldenrod!
Honor and love and praise!
Filling with beauty the paths most trod,
Brightening common ways.

(or if you choose the John Brown tune, the refrain to that.)

They form two long equal lines down the two center aisles of the schoolroom. The two leaders and the three couples after them should carry long-stemmed sprays of goldenrod. The rest should hold out their streamers till the ends touch. When all are in place they begin to sing the following marching song, and march as follows:

The lines march forward a few steps, then one line turns to the right and the other to the left and marches round to the outside of the room, meeting partners at the back of the room and marching down the centre aisles again.

When the leaders are a few steps in advance of the front seats, they

stop and make an arch by raising the sprays of goldenrod and extending them till they touch. Through this arch marches the first couple behind the leaders, but they stop in front of the leaders and form another arch. The next couple passes under the arch already formed and stops to form a third arch. The fourth couple passes under the three arches and forms a fourth arch. Through these arches all the rest of the couples march, separating when they have passed through the arches and marching to the right and left sides of the room as before described. When the last couple in the march has passed through the arches, the couple who formed the fourth arch turn and follow their lines, one going to the right and one going to the left. Each couple in the arch do the same till no arch is left.

MARCHING SONG

Marching together with merry feet,
Holding our colors high,
Gay as the sunshine that gilds the street,
'Neath the September sky;
Gleefully singing in tuneful joy,
Speeds the gay line along;
Proudly we march, every girl and boy,
List to our marching song.

Refrain—Honor and love to the goldenrod!
Honor and love and praise!
Filling with beauty the paths most trod,
Brightening common ways.

Glad is the sunny, September day,
Glad are our hearts and true,
Ready for study and eager play,
All the long school-year through.
Goldenrod fades, but the truth it brings
Ne'er shall forgotten be;
Beauty and glory in common things
Daily we'll strive to see.

Refrain—Honor and love, etc.

(If you think it better to use a familiar tune here, the marching song is changed to fit the tune "John Brown's Body Lies A-Moldering in the Grave.")

Marching merrily beneath the sunny sky,
Gladly, joyfully our gay line speeds along;
See our colors proudly lifted upon high,
Oh, hear our marching song!

Refrain—Love and honor to our own dear goldenrod!
Let each voice ring out in honor, love and praise!
Making beautiful the paths that most are trod,
It brightens common ways.

Gay as sunshine do its yellow blossoms rise,
Rise in beauty from the brown and dusty sod;
Love and honor the flow'r that glorifies
The paths that most are trod.

Refrain—Love and honor, etc.

A Eugene Field Afternoon

By Grace B. Faxon

(Let a picture of Field, which may be obtained of the Perry Picture Co., stand on an easel placed in a conspicuous spot. If possible, try to have each child supplied with a smaller portrait of the poet, which may be obtained from the same company at one cent each. A vase of red carnations, Field's favorite flower, may stand in a conspicuous place. It will add interest if each pupil is given one to wear.)

First Pupil—We are going to talk this afternoon about Eugene Field, who is known as the Children's Poet. He loved children; he wrote about them and for them. He felt with children, for he delighted in fairy tales, and in Santa Claus and other childish things. He would spend hours in telling stories to children or in drawing pictures for them.

Second Pupil—Eugene Field had a sunny and happy disposition. He believed in laughter and thought it the best way to make people kind. He declared that the man who neglected an opportunity to laugh was as foolish as he who denied himself a proper amount of fresh air.

Third Pupil—Eugene Field was born in St. Louis, September 2, 1850, but when his mother died, six years later, he went to Amherst, Mass., to live with his aunt and cousin. Here he passed his boyhood. He used to visit his grandmother at Newfane, Vermont. He became very fond of his cousin, Miss Mary Field French, who was many years older than he. One of his books is dedicated to her.

Fourth Pupil—Both as a boy and as a man Eugene Field was very devoted to pets. When he was a boy living in the country he was very much interested in poultry. He had a name for each of his chickens and hens, and he taught each to respond to its own peculiar name and call. He loved cats, dogs, birds, goats and squirrels, too, but there is not much said about a love for horses.

Fifth Pupil—Eugene's grandmother was very religious. When he visited her he had to attend church regularly. In those days people were kept warm in church by the use of foot-stoves. There was no organ. The leader of the choir pitched the tune with a tuning-fork. His grandmother carried a black velvet bag to meeting. In the bag were peppermint lozenges and little cassia cakes which Grandma would eat or give to Eugene. Her Sunday began Saturday night at six o'clock, when the house was made ready for the Sabbath. There was no cooking done on Sunday. She liked to have little Eugene write sermons and would pay him ten cents for every one he wrote. To please her, also, he learned many Bible verses.

Sixth Pupil—Eugene was prepared by a tutor for Williams College. He attended this college a year but was called to the West by his father's death. Afterward he went to Knox College and to the University of Missouri, but he was never graduated from any. He decided to visit Europe. Here he traveled six months in France, Italy, Ireland, and England. When he returned, he took up writing as a means of earning his living.

Seventh Pupil—Soon after his return from Europe he was married to Miss Julia Comstock, a sister of the young man with whom he traveled

abroad. Mr. and Mrs. Field continued to live in St. Louis where Mr. Field was engaged in newspaper work; from there they moved to St. Joseph, from there back to St. Louis, then to Denver and finally to Chicago, where they remained throughout Mr. Field's life.

Eighth Pupil—Mr. and Mrs. Field had eight children, five boys and three girls. Only five lived. Their real names are Mary, whom her father called "Trotty;" Eugene, who was called "Pinney;" Frederick, called "Daisy;" Roswell, called "Pody," and Ruth called "Sister Girl."

Ninth Pupil—Perhaps of all Field's poems none has been so much praised and loved as "Little Boy Blue." It is supposed that the poem refers to the loss of one of his children. (This pupil recites "Little Boy Blue," found in "A Little Book of Western Verse.")

Tenth Pupil—One day one of Mr. Field's little boys said, "When I am grown up I shall marry my mother." Mr. Field directly wrote a poem about it called "To a Usurper." (Pupil recites "To a Usurper," found in "A Little Book of Western Verse.")

Eleventh Pupil—Mr. Field's favorite color was red. He liked as much of that color as possible everywhere in his home. He wrote a poem called "Red."

Twelfth Pupil—Another poem that refers to the death of one of Mr. Field's little boys is "Christmas Treasures." (Pupil recites this poem, which is contained in "A Little Book of Western Verse.")

Thirteenth Pupil—To amuse his children and other children, he would make up verses about their pets or toys. Once he wrote some verses about the "gingham dog" and the "calico cat." (Pupil recites "The Duel," found in "Love Songs of Childhood.")

Fourteenth Pupil—Another poem was about a French doll that could say "mamma." (Recites "The Doll's Wooing," found in "Love Songs of Childhood.")

Fifteenth Pupil—Field's mother died when he was but a child, but he could remember her,—how she looked, the sound of her voice and her gentle ways, and one of his poems is written to her. The name of it is "To My Mother." (Recites it. Found in "Second Book of Verse.")

Sixteenth Pupil—"Pittypat and Tippytoe" tells about two of his children. (Recites "Pittypat and Tippytoe." In "Second Book of Verse.")

Seventeenth Pupil—Once when Mr. and Mrs. Field were in Europe they decided to leave one of the children there in school. After Mr. Field returned to the hotel he began to think how lonely he would be without him. He went to his little bed and looked down on him a long time. Afterward he wrote a poem called "Some Time." (Recites "Some Time." "A Little Book of Western Verse.")

Eighteenth Pupil—On November 4, 1895, Eugene Field passed quietly away. His health, which was never very good, had been failing for some time. All over the country children sorrowed because they had lost their friend. There is a touching little story told in connection with his funeral. As he lay in his last sleep there was a large white rose in one of his hands. On the afternoon before, a lady, a friend of Field's, went to a florist to order some flowers for his grave. A poorly clad little girl followed the lady into the store. "Are you buying flowers for Mr. Field?" she asked. "Oh, I wish I could send him just

one." The florist very kindly gave her a beautiful, large, white rose. The little girl handed it to the lady, asking her to put it "near Mr. Field with your flowers." So the little girl's single rose, the gift of love without money and without price, was given the place of honor.

Other selections suitable for recitation not named above:

In "Songs and Other Verse:" The Dream Ship. Star of the East. My Playmates. Limitations of Youth. The Bow-Leg Boy. A Valentine. Sister's Cake. A Lullaby.

In "Second Book of Verse:" The Singing in God's Acre. Telling the Bees. Christmas Eve. The Sugar-Plum Tree. Teeny Weeny. Grandma's Bombazine. Our Whippings. Little Homer's Slate.

In "A Little Book of Western Verse:" The Lyttle Boy. Our Two Opinions. Orkney Lullaby. The Divine Lullaby. In the Firelight. The Wanderer. Christmas Hymn. At the Door. Little Croodlin Doo. Dutch Lullaby. Japanese Lullaby. Child and Mother. Long Ago.

In "A Little Book of Tribune Verse:" Babyland. A Trip to Toyland. A Funny Little Boy. Last Year's Doll. Dolls at School. Hush-a-by-Baby. Baby and I. A Christmas Wish.

In "Love Songs of Childhood:" The Rockaby Lady. Booh. Garden and Cradle. The Night Wind. Kissing Time. Jest 'Fore Christmas. The Dinkey Bird. The Drum. So So, Rockaby So. Song of Luddy Dud. Little Miss Brag. Good Children Street. Lady Button Eyes. Ride to Bumpville. The Flyaway Horse. When I Was a Boy. Little All Aloney. Seein' Things. Fiddle Dee Dee. Picnic Time.

There has been a complete edition of Field's poems issued in one volume by the house that published the foregoing volumes, Charles Scribner's Sons.

Note:—A number of Field's poems have been set to music by De Koven and other eminent composers and collected into one book, called "Songs of Childhood." It is published by Charles Scribner's Sons.

A White Flower Day

Frances Willard's Birthday, September 28th.

By Bertha E. Bush

(State laws require that temperance shall be taught in every schoolroom, but the teacher of the lowest primary grade, who is directed to use oral instruction, is often troubled to know just what to teach to her little people, who know so little and believe their teacher so implicitly. A false statement in the primary room may prove a tremendous stumbling block when the small boy, who now believes every word that teacher says, comes to the stage where he requires everything to be proved. It is no easy task to choose just what it is fitting to teach to little children on this subject and adapt it to the restless little midgets who are harder to hold than any other grade in school. The following talk may be adapted to each individual school.)

Did you ever see a lady wear a little bow of white ribbon? It is the badge of a society, a society with such a long name that we usually speak of it by the four initial letters, W. C. T. U. Can you tell what they mean? The little white ribbon, which is their badge, stands for

purity, "the white flower of a blameless life," as the poet has said. It means that the people who wear it have resolved to let no wrong thought remain in their minds, to use no shameful words, and that they will use nothing which they know will harm them, especially the things, which, put into the mouth, steal away the brain and heart and soul. Do you know what is most apt to do that? It is intoxicating drink.

When I was a little girl I used to go out sometimes to see how many kinds of white flowers I could gather. Often I would find seven or eight kinds on the little patch of prairie between my home and the schoolhouse. Would it not be pleasant to do that way tomorrow and see how many white flowers we could bring to school? We would make a great bouquet of them to look at all day, and at night each one of us wear one to remember about "the white flower of a blameless life," and the white ribbon movement. On our White Flower Day we must talk of the good and gentle woman who did more than anyone else to establish temperance societies in our country. I will tell you about her life now, and you can tell me then. Her name was Frances Elizabeth Willard. She was born in New York, but when she was a child her family moved to Wisconsin.

When I was a little girl we could look up and down the road almost every summer morning and see "prairie schooners." Were they really ships? They looked like ships, gleaming white against the green prairies as flat and almost as level as the ocean. But they were really wagons, movers' wagons, with white canvas tops. In such a white covered "prairie schooner" Frances Willard, with her father and mother, brother and sister, came from New York to Wisconsin.

She and her brother and sister did not have many toys and so they made up plays, very delightful ones, indeed. You would have enjoyed seeing them play Indians with big paper hats trimmed with peacock's feathers, red flannel belts, wooden swords and bunches of arrows. Another play was to make believe their home was a city. They named it Fort City, and had a mayor, a secretary, a treasurer, tax-collector and postman. They even published a paper which they wrote themselves. In this play city they had no saloons, billiard halls or jails, and all obeyed the laws. Here are the laws they made for the government of their city. Are they not sensible ones?

FORT CITY'S GOLDEN RULES OF HEALTH

Simple food, mostly of vegetables, fish and fowls.

Plenty of sleep with very early hours of retiring.

Flannel clothing next the skin all the year round; keep feet warm, head cool and nothing worn tight.

Just as much exercise as possible, only let fresh air and sunshine go together.

No tea or coffee for the children, no alcoholic drinks for anybody.

Tell the truth and mind your parents.

You see, Frances Willard began even as a little girl to think what kind of a government was best for the people.

She saw that one of the greatest dangers to our government is intemperance, which kills 60,000 of our citizens every year, and she determined to work with all her might against this evil. When she was only a little girl, she pasted a temperance pledge into the Bible and

insisted on all the family's signing it. I thought you would like to read that pledge so I have written it on the blackboard.

THE FIRST PLEDGE MISS WILLARD SIGNED

A pledge we make, no wine to take,
No brandy red, that turns the head,
No fiery rum, that ruins home,
Nor whiskey hot, that makes the sot,
Nor brewer's beer for what we fear,
And cider, too, will never do.
To quench our thirst we'll always bring
Cold water from the well or spring;
So here we pledge perpetual hate
To all that can intoxicate.

When she grew older, she did just as she had resolved to do, worked against intemperance with all her might. She was a teacher, a professor, principal of a seminary, dean of a woman's college, and a writer, but no matter how busy or tired she was, she never failed to give time and money and strength in the temperance cause. She was the head of the woman's temperance movement for many years, and even now her gracious presence is so associated with the work that her successors feel that they are working with her when they carry it on.

She would not have had so much influence if she had not been so lovable, if she had not, as her colleagues said, "loved everybody."

Especially she loved the children, the boys and girls who are growing up to carry on the affairs of our government. Do you know what message she would give you if she were here? I am sure it would be this, for she said that she wished every boy and girl in the land would commit these verses to memory:

DANGER

Write it on the workhouse gate,
Write it on the schoolboy's slate,
Write it in the copy-book,
That the young may often look,
"Where there's drink, there's danger."

* * * * *

Write it in the nation's laws,
Blotting out the license clause;
Write it on each ballot white,
So it can be read aright,
"Where there's drink, there's danger."

Write it on the ships that sail,
Borne along by storm and gale,
Write it large in letters plain
Over every land and main,
"Where there's drink, there's danger."

Write it over every gate,
On the church and halls of state,
In the heart of every band,
On the laws of every land,
"Where there's drink, there's danger."

Columbus in the Cloak Room

By John R. Hilliard

CHARACTERS

Mr. Robinson, Teacher,
Harley Adams
Amos Thompson
William Stannard
Frederick Harwood } *Pupils*
Henry Button
Walter Phillips
Donald Taylor

SCENE:—A cloakroom adjoining a schoolroom. Coats and hats are hanging about the wall. Benches are arranged along the sides of the room and there are also chairs. When the curtain rises four boys are in the room studying their history lessons. Henry, Walter and Donald enter, removing their wraps and hanging them with the others. The first four boys appear not to notice their entrance.

Henry—Hello, boys! Why don't you say "Good morning," or "How do you do?" Didn't you hear us come in?

Walter—What have we done that you look on us so—disdainfully, I was about to say, but that isn't the word, for you appear not to see us at all.

Donald—What bookworms they have suddenly become! Just look at Harley! I never saw him so interested in a book before. I'll warrant he's found a funny picture, or else has his mother's latest novel bound in an American History cover to deceive Mr. Robinson.

Henry—(shaking Frederick's shoulders; the boys continue to read.) Wake up! Wake up! Speak to a fellow!

Donald—(who also attempts to attract Frederick's attention.) Yes, look up here. Why this studious attitude, so unusual, so profound?

Frederick—(in surprise.) Oh! Hello, Henry. Why! Are you here? When did you come?

Walter—Say, but that's rich. When did he come! When did you go to sleep?

Frederick—(in greater surprise.) And you are here, too? And Donald? You must have entered on tiptoe.

Harley—(dropping his book as he jumps up, followed by Amos and William.) Why! Good morning, boys! Good morning!

Amos—Do I behold aright? Are you really here at last? We are almost worn out with waiting.

William—Did you wear velvet slippers, or have you been practising the art of keeping quiet in sick rooms?

Donald—Well, you're mighty good actors, but please explain yourselves. What does this behavior mean, anyway?

Amos—What does it mean? Well, sir, it means that we are studying history as we never studied it before. We're going to give Mr. Robinson the surprise of his life in our Friday afternoon recitation.

Harley—You know we've not shown much interest in the Friday pro-

gram recently, and just to encourage him and improve our own minds as well, we're going to make Friday a red letter day in the history of our class.

William—Having our history recitation only once a week this year we really ought to make more of an effort than we have been doing.

Henry—A very good idea, Will Stannard, and one which, if followed out, will benefit you more than any member of the class.

Frederick—No personal remarks at this time, please.

William—There's no harm done. He's not the most brilliant in the class and has no reason to croak.

Henry—(laughing.) I'll meet you at the cross roads at four-thirty and we'll settle this question of brilliancy then and there.

William—I'll be ready for you.

Amos—Oh, come, boys! Stop your nonsence and get down to business again. What important historical events occurred in October? Does any one know?

Walter—We've studied about several already. There was the Battle of Stillwater, October 7th, 1777, and on October 2nd, three years later, the execution of Major Andre.

Harley—It was on October 7th, too, in 1871, almost one hundred years after the Battle of Stillwater, that the great fire swept over Chicago.

Donald—John Brown's raid was an October event, too, wasn't it?

Frederick—Of course it was. Didn't we study about all those things in our lesson last week.

Donald—I guess so. We discussed so many subjects I didn't know what we were talking about some of the time.

William—That was because you amused yourself by sticking pins into my back.

Henry—Burgoyne surrendered to General Gates at Saratoga on October 17th, 1777. I remember that.

Amos—Correct! and Cornwallis surrendered the 19th of October in 1781.

William—It was the 29th of the month, in 1901, that Czolgosz was executed.

Donald—Czolgosz! Who was he?

William—Don't you know that? Then, were I in your place, I'd keep my pin case out of sight during history recitation, and by giving more strict attention you might save yourself the embarrassment of asking such questions. Czolgosz was the murderer of William McKinley.

Donald—Thanks for the information. Perhaps I'll consider your advice. Thanks, likewise, for that.

Frederick—It was on the last day of October, in 1864, that Nevada was admitted to the Union, but there is one event, to my mind more important than any other which happened in October, that none of you have mentioned, the discovery of the new world by Columbus, October 12th, 1492.

Harley—True enough, and that is just the subject we should discuss at our next recitation, as it is the second Friday in the month. I'm

glad Mr. Robinson allowed us our choice of topic and I propose we take only this one. We can easily handle the others in the remaining two weeks.

Walter—A good suggestion, Harley Adams. We've a whole lot for which to be grateful to Christopher Columbus and we should not pass him over lightly.

Donald—It seems to me that everything which can be told about him has already been said.

Harley—Then we can tell some of the old things over. It is only by constant repetition, you know, that these historical tales are kept fresh in our memories.

Walter—I wish we could turn the clock back four hundred and fifty years. I would like to live for a day in the world as Columbus knew it. I suppose that when he was a boy in Genoa he took great delight in watching the ships come into harbor, and that strange ideas filled his mind of the country from which the gold and pearls and spices came.

Donald—I have read that he went to sea when he was only fourteen. A sailor's life could not have been very pleasant in those days, but evidently he found it fascinating or he would not have passed so many of his years on the briny deep.

Henry—I think it was when he was twenty-six that he went to live with his brother at Lisbon. There he drew maps, for he was very proficient in that art. It is said that in the library of Seville, Spain, there may yet be seen a book, the pages of which contain notes in Columbus' own handwriting, showing his great thought and study. It is an object of real curiosity to those who chance to see it.

Frederick—Isn't it strange that such peculiar ideas prevailed at that time concerning the Atlantic Ocean or "Sea of Darkness"?

Walter—But Columbus put no faith in the foolish stories of the monsters who made their homes in it nor did he believe, as did many sailors, that if one attempted to cross it he would never return.

William—He did not believe, either, the earth to be flat, as most men regarded it then.

Frederick—He was not the first to arrive at that conclusion, for the same idea was prevalent among the more learned geographers of the age. He had not a correct idea of the size of the earth, though, for he supposed it to be considerably smaller than it really is.

William—It is well, perhaps, that this was so, else he might have hesitated before entering upon his bold undertaking. As it was, he thought one could sail without difficulty across the Atlantic to the Indies, and that the new route would be easier and shorter than the one to which they were accustomed.

Amos—It seems he had a two-fold purpose in his plan of action, his first thought being to convert the people of the strange land, of which he had read, to the Christian faith. His second motive concerned the route he would take.

Harley—How unkindly the King of Portugal treated Columbus when he laid his suggestions before him! You remember that after listening to his story he asked Columbus for a loan of his maps to which Colum-

bus willingly responded. I imagine his anger when he learned that the king had sent out a vessel secretly. It would have made me wrathy, too. But the ship soon returned, the captain fearing to face the dangers of the Atlantic. It was then that he took his little son and went to Spain to ask aid of Ferdinand and Isabella.

Donald—He chose a poor time to visit Spain, didn't he? A pestilence was sweeping over the country and a war with the Moors was being waged, but he managed to explain his project to the king. It was not until he was reduced to poverty, however, and, weary and discouraged with waiting, was about to leave the country, that a committee was ready at last to listen to him in detail; but they had little sympathy with his ideas, his plan appearing not only impracticable to them but absurd.

Amos—If they considered him absurd how must he have regarded them while they plied him with questions. Just hear a few of them! (*He opens a book and reads.*) "How, if the world is round, do the rain and snow fall on the other side?" "Can rain fall up?" "Do the people walk with their heads hanging down and their feet up?" "Supposing a man should reach the other side, how could he get back again?" "Can a ship sail up hill?" (*He closes his book.*) Aren't they ridiculous? Columbus, poor man, did not make reply to their satisfaction and they dismissed him, holding him to be a man of visions and possibly not just right in his mind.

Walter—It is not surprising that he was discouraged after that procedure, and that with his little son he started for France, walking and begging food by the way.

Donald—How interesting that picture is, where, worn with fatigue and hunger, they stop at a convent near Palos and are invited to enter by the prior, to whom Columbus tells his story, and who, having once been Isabella's confessor, assures him that he will use his influence with the queen, even promising to go to her personally, soliciting her aid!

Walter—We all remember the outcome of the prior's quest, and how Isabella became so interested she even pledged her jewels to raise money to fit out the expedition. It is said she furnished two-thirds of the required sum, which was more than ninety thousand dollars.

Henry—It must have been a sad day when the sailors set out on their fearful voyage in their three small vessels, the Pinta, Nina, and Santa Maria, Columbus being in the last. I have read of the service held in the church before they started, when prayers were offered for their safe return.

Harley—Their expressions of grief can hardly occasion surprise, for few ever expected to see their friends again and it is related that when the last glimpse of land disappeared from view the sailors burst into great lamentation.

Henry—Yes, and the farther out to sea they went the more frightened they became. Everything they saw they considered a sure sign of shipwreck. The mast of a vessel floated by, a foreboding of evil, they thought. There were other occurrences of similiar nature, and when the needle of the compass no longer pointed to the north star they were sure they were lost and planned to throw Columbus overboard.

Frederick—Like the brave and patient man he was, however, he tried to dispel their fears, and encouraged them to watch for signs of land. I'll warrant there was a deal of excitement when it became evident they really were approaching land. Flocks of birds flying past, floating pieces of seaweed, and the finding of carved pieces of wood must have filled their hearts high with hope.

Amos—The course of the ships was changed, was it not, to follow the flight of the birds?

Frederick—Yes, and had this not been done, the mainland of America at Florida would have been touched and the history of our country been quite different. Five days after the course was changed land was seen.

William—Don't you think the landing must have been very picturesque? Wait until I read the account given in my history. (*He reads.*) "Columbus, donned in rich robes of gold and scarlet, with the royal banner in his hand, stepping out, took possession of the country in the name of the king and queen of Spain. All fell upon their knees, and, after kissing the ground, gave thanks to God for bringing them in safety across the sea to this beautiful land full of strange flowers and trees and birds and people. Upon rising, they chanted the Te Deum. Columbus named the island San Salvador, which means Holy Redeemer or Saviour, and the natives he called Indians. At first these natives were rather shy, but soon came out to catch glimpses of their celestial visitors, for they had long had a tradition that the day would arrive when white men would come down from the skies to visit them. They made many offerings to the strangers but none of their gifts were so pleasing as a few gold ornaments, for it was in hope of finding gold that the perilous journey had been made."

Donald—How old was Columbus?

Harley—I can answer that. He was fifty-six when he started on his voyage.

Donald—How long did he remain in the new world?

Harley—I can tell that, too. It was not until the fourth of the following January that the sailors set out on their homeward journey. They had spent the three months sailing among the islands. As the Santa Maria had been wrecked, there were only two vessels to return. A party of men remained in Haiti, as Columbus wished to start a colony there.

Henry—That voyage home was a trying one. Even Columbus frequently despaired of seeing his own land again, so terrible were the storms encountered. But finally, on the fifteenth of March, they arrived at Palos, and then there was a day of rejoicing, I can assure you. Bells were rung, shops closed, and thanksgiving services held in the churches. A grand procession escorted Columbus to the king and queen, and when he knelt before them, they bade him rise and be seated while he related his tale of adventure and discovery. Wasn't that a great honor?

Amos—Indeed, it was. Did he ever make other voyages?

Frederick—Certainly, but he suffered many hardships. He discovered South and Central America but he never touched the shores of North America or realized he had found a new world.

Amos—What became of his colony?

Donald—Oh, the Spaniards who went to the New World were lazy and rough and did not like him as a ruler. They sent back stories to the king so false and malicious that a new governor was appointed who sent Columbus home in chains.

Walter—Ferdinand and Isabella, we read, were indignant at this treatment and caused them to be removed at once upon his arrival in Spain. This was but the beginning of the sorrow with which his last days were filled. The queen died and his friends deserted him. The children jeered, and pointed their fingers at him when he pased along the street, as they had done years before, and after a while he died, forgotten and neglected.

Amos—Yes, and even the land he found was not named.

Harley—Some years after his death Ferdinand erected a costly tomb for him, but it was too late then to atone for the abuse that had been heaped upon him. His bones have been moved several times, but it is supposed now they rest in the Cathedral at Seville, Spain.

William—Well, wasn't Columbus a truly wonderful man? And what a life of sacrifice he led! He prepared the way for other discoveries and really gave his life for us who live today. He—what is that? The nine o'clock bell as I'm alive! (*All stand and gather up their books.*)

Donald—I didn't hear Mr. Robinson open the schoolroom door.

William—You were so much surprised a half hour ago that we failed to notice your entrance; you may judge for yourself now as to whether or not we were acting.

Donald—It is possible you were not guilty, yet I still have my doubts. Say, if Mr. Robinson could only have heard us I believe he would have hopes of his history class.

Mr. Robinson (*entering from the side*)—Mr. Robinson did hear you, boys, and he is proud of every one of you. Friday will be a banner day, I am positive, in the annals of the class. There are yet many things, though, which you can find about the great navigator. Keep your eyes open for good stories to recite in class. There are plenty to be found. Were we to tell all that could be said of him, you would find it would require more than one afternoon in which to do it.

Walter—I wish I could grow to be as great a man as he was.

Mr. Robinson—There is the last stroke of the bell. No more history this morning, but let me tell you, Walter, that if you persevere, as did Columbus, you may awake some morning to find your wish was not in vain, and your name, like his, enrolled upon the scroll of fame.

The Story of Columbus

By Laura Rountree Smith

PROLOGUE

(Enter three soldier boys and three sailor boys in costume.)

Sailor Boys (in concert)—

We're the merry sailor boys,
We've sailed o'er waters blue,

And we've traveled many a mile
To say "good day" to you!

Soldier Boys (in concert)—

We're the jolly soldier boys,
Marching now we come,
Singing songs of battle-field,
We march with sword and drum.

First Sailor—

As Columbus long ago
Sailed across the sea, you know,
So we've wandered far from home,
For all sailors love to roam.

First Soldier—

Who was Columbus? Tell us pray,
Why did he long to sail away?
Why did he cross the waters blue?
Did he discover countries new?

Second Sailor—

Columbus was a sailor,
He had a thought in mind,
A shorter route to India
He started out to find.

Second Soldier—

Tell more about Columbus,
And of his vessels, too,
Did he weather many a gale?
And did he have a crew?

Third Sailor—

Columbus thought the earth was round;
As a discoverer bold,
He found our dear America.
Oft is the story told.

Third Soldier—

Let's play we live in Genoa,
So very far away.
The story of Columbus,
We all will act today.

(All march and sing to the tune of "Battle Hymn.")—

We march about the schoolroom,
And our bonnie flags we bring;
We will wave our royal banners,
And of our Columbus sing.
He sailed across the ocean,
With a very restless crew,
Then of Columbus sing.

Chorus—

Wave on high our royal banners,
Wave on high our royal banners,
Wave on high our royal banners,
And of Columbus sing.

We'll raise for him the banners,
Bonnie red and white and blue;
He discovered our America
In fourteen-ninety-two.
He was such a bonnie sailor,
He discovered countries new,
Then of Columbus sing. *Chorus.*

PART I

(One child is chosen for Columbus; he sits at a table on which are books and charts; the other children group around him and take part in the dialogue.)

First—What are you so busy about, Columbus?

Columbus—I am studying about the earth. I mean to sail around it.

Second—But the earth is flat, and you cannot sail around it.

Third—If you sail too far, you will fall off the edge of the earth.

Columbus—I believe that the earth is round.

Fourth—We do not believe that the earth is round.

Fifth—There are great dangers at sea; I would not want to sail on such a voyage.

Sixth—Where will you get money for the voyage?

Columbus—I will ask aid of the King and Queen of Spain.

(This group unfurl the Spanish flag and say:)

Salute the banner every one,
And raise it once again!
Salute the gold and crimson bars,
The flag of proud old Spain!
'Tis fourteen hundred ninety-two,
Soon you will cross the waters blue,
You go to visit countries new,
Salute the flag again! (*Exit all.*)

PART II

(At the Spanish Court, Columbus kneeling before King and Queen.)

King—Arise, my good man and state your errand.

Columbus—I seek aid in a new enterprise.

King—And what is this enterprise?

Columbus—I believe the earth is round. I want to sail around it.

King—Why do you want to sail around it?

Columbus—I will find a direct route to India.

Queen—Such a route, if discovered, would affect our commerce.

King—I fear you are only a dreamer. I cannot help you.

Columbus—I wish you good day, oh, King. (*Exit Columbus.*)

(*Re-enter Columbus.*)

Columbus—I must seek your aid, oh, King.

King—I cannot give you aid.

Queen—What do you need for this voyage?

Columbus—I need vessels in which to sail.

Queen—I would like to help you.

King—It will be impossible for me to aid you.

Columbus—I bid you goodbye. (*Exit Columbus, then King and Queen.*)

PART III

(In the Queen's garden.)

Queen—I am interested in your plans, Columbus.

Columbus—Do help me, oh, Queen.

Queen—I will give you money. See, I have sold my jewels. (She shows empty jewel case.)

Columbus—How can I thank you enough? (Kisses her hand.)

Queen—When you arrive on land, if you make any new discoveries, take possession of the land, in the name of the King and Queen of Spain.

Columbus—I shall hope to set sail soon.

Queen—You shall have three vessels, the Nina, the Pinta, the Santa Maria.

Columbus—I must now secure a crew. I have no words in which to thank you. (*Exit Columbus.*)

PART IV

(The Voyage. Children line up back of Columbus and say:)

Farewell, farewell to Spain,
Our dear old native land;
May we return again
To Spain, our bonnie Spain! (*Wave hands.*)

First—Oh, Columbus, we are afraid of the sea.

Second—What if we are lost at sea?

Third—We may see some terrible sea-monsters.

Fourth—Oh, Columbus, let us turn back.

Fifth—I fear we shall never see home again.

(They stand in groups talking, and threaten to throw Columbus overboard.)

Columbus—If we do not soon see land, we will return; cheer up, my men and sing a jolly song.

(Sing some lively sailors' song.)

First—See, I have found a carved stick in the water.

Second—I have seen a bunch of berries.

Third—There are some birds flying about us now.

Fourth—We must be nearing land.

Fifth—We are glad now that we did not turn back.

Sixth—We wish to beg your pardon, Columbus.

Columbus—We will fire off a cannon.

All—Land! Land! Hurrah!

(Indians approach; Columbus and sailors kneel on land; they unfurl Spanish flag and Columbus says:)

I take possession of this land in the name of the King and Queen of Spain.

Sailors (in concert)—

Salute the gold and crimson bars,
Salute them once again!
Raise high the bonnie banner now,
The flag of proud old Spain!

(Children in seats all wave little flags and say:)

Raise high the bonnie stars and stripes,
And of Columbus sing!
Hurrah for our America,
Long may the echoes ring!

(School sings chorus of "Star Spangled Banner.")

A Columbus Day Exercise

By Virginia Baker

Boy (with picture of Columbus)—

More than four hundred years ago
Columbus lived, as all school-boys know;
He was born in the city of Genoa,
Which lies upon fair Italy's shore.

Girl (with globe)—

Wise men of old would stoutly maintain
The earth was flat—a mighty plain;
Columbus declared that its shape was round,
And a way to circle it could be found.

Boy (with ship)—

From Palos, in Spain, he sailed one day,
And o'er the Atlantic made his way,
Thinking that in a short time he
The coast of southeastern Asia should see.

Girl (with map of West Indies)—

On October twelfth, fourteen ninety-two,
Some fair green islands came into view;
"Asia!" he cried, but we know, today,
Not Asia, but the West Indies were they.

Boy (with picture of Indians)—

The people who dwelt on these islands fair
Had tawny skins and straight black hair,
They were childlike and simple, and, in their eyes,
The white men were gods come down from the skies.

Girl (with cross and flag of Spain) —

These islands discovered in the main

Columbus claimed, in the name of Spain;
Then back to Europe he sailed in pride:—
That the earth was round could not now be denied.

Boy (with laurel wreath)—

Columbus, the hero of the hour,
Was given wealth and given power:
Throughout all Europe went the sound,
"Columbus has circled the earth around!"

Girl (with American flag)—

Now honor let all Americans pay
To Columbus' name upon this day;
He discovered a world, before unknown,
He gave us our country—our loved, our own.

Hallowe'en in the Schoolroom

By Maude M. Grant

Little Robert, just from school, dashed madly up the front steps, clattered across the veranda, slammed the screen door in his hurry, and rushed, breathless, into the sewing room where his mother was busy at work.

"Look, mother," he gasped, "Here's a inv'tation; will you come?" and into his mother's hand he thrust the invitation.

It had been made by Robert himself. It was a yellow pumpkin cut from white drawing paper and colored, and on the back was written in Robert's painstaking and irregular little handwriting,—"Hallowe'en Exercises, Friday afternoon at two o'clock. Please come."

Mrs. Allen smiled and read the invitation aloud, Robert anxiously watching her the while.

"Why, of course I'll come," said Robert's mother enthusiastically, and little Robert, happy, ran off to play.

It was a few minutes past two when on Friday Mrs. Allen knocked at the door of Robert's schoolroom.

The door opened into a dark interior, and a small figure in a grotesque mask handed her a "souvenir" in the shape of a black cat cut from stiff black paper.

When her eyes became accustomed to the gloom, Mrs. Allen glanced around with interest.

The shades had been drawn, excluding every bit of the bright October sunshine, and placed here and there at the sides and back of the room, on the desk, the table and the organ, were Jack o' lanterns, grinning and solemn, big and little, fat and thin,—yellow pumpkin faces lighted rosily by the candles placed within them.

Funny little false faces peered from behind the desks, and delighted little giggles and snickers came from behind the masks as one little schoolmate beheld the "excruciatingly funny looks" of another.

When Mrs. Allen came in, all the little gnomes, brownies and witch children (the latter little girls with black, peaked caps), were singing Robert Louis Stevenson's "Shadow March," the words of which are as follows:—

All around the house is the jet black night,
It stares through the window pane,
It creeps in the corners, hiding from the light,
And it moves with the moving flame.
Now my little heart goes a-beating like a drum,
With the breath of the bogie in my hair,
While all around the candle the crooked shadows come,
And go marching along up the stair.
The shadow of the baluster, the shadow of the light,
The shadow of the child that goes to bed,
All the wicked shadows coming, a-tramp, tramp, tramp,
With the black night overhead.

A funny little girl, with a funny false face and pointed cap, came forward when the teacher called her name, "Emily Ellis," and spoke:

There was an old witch
Who took a big switch
And whipped her poor old black cat,
And the cat ran away,
And to this very day
It has never come back. Think of that!

Then there were October songs; pieces about the brownies, elves and fairies; about the golden pumpkins, the Jack o' lanterns and autumn fruits.

The whole school recited in concert "The Fairy Folk," a poem by William Allingham. This poem the children dearly love to commit to memory, not only for the pretty ideas it contains and the fanciful wording, but for the swinging rhythm of the piece. Here are the words:

THE FAIRY FOLK

Up the airy mountain, down the rushy glen,
We dare not go a-hunting for fear of little men.
Wee folk, good folk, trooping all together,
Green jacket, red cap, and white owl's feather.

Down along the rocky shore, some make their home,
They live on crispy pancakes of yellow tide-foam,
Some in the reeds of the black mountain lake,
With frogs for their watch-dogs, all night awake.

By the craggy hillside, through the mosses bare,
They have planted thorn trees for pleasure here and there.
Is any man so daring as to dig one up in spite,
He shall find the thornies set in his bed at night.

Up the airy mountain, down the rushy glen,
We dare not go a-hunting for fear of little men.
Wee folk, good folk, trooping all together,
Green jacket, red cap, and white owl's feather.

Then from the cloak room came a little girl dressed in a long black skirt, a black cape and a pointed black hood. Carrying a broomstick, she came forward and stood in the gleam of light from two Jack o' lanterns and spoke:

Is there any one here, or a question which
Any would ask of old Mother Witch?

Three small boys with brownie faces came forward, and the first said:

Please, Mother Witch, do tell me pray,
How can I be happy all day?

And the witch answered:

By helping others all you can,
That makes happiness, little man.

Then came the second child:

Please, kind witch, tell me and say,
Why must I come to school each day?

The witch speaks:

That you may learn and grow to be
A useful man in a great country.

The third child speaks:

Please, witch, 'tis so hard, it is, indeed,
But can I ever quickly read?

The witch:

Oh yes, try hard each day, my boy;
Though reading is hard now, 'twill soon be a joy.

The teacher then went to the organ and played a spirited little march and the grotesque little figures marched around the room and up and down the aisles and back to their seats. Three little girls passed yellow paper napkins with brownies stamped on them, and with the assistance of the teacher passed popcorn, apples and crackers.

The masks were removed, and the merry chatter of the children filled the room. The candles in the Jack lantern sputtered, and the damp pumpkin shells hissed and gave forth a pleasant roasting smell.

Hallowe'en Out-of-Doors

By T. Celestine Cummings

"I wish that we might devise some way to keep the boys out of mischief on Hallowe'en night," said the mother of two boys at a mothers' and teachers' club-meeting in October.

"We could have an entertainment for Hallowe'en that would keep all of the children busy, boys as well as girls, and most of the grown folk besides," said one of the teachers of the town school.

"What is your idea?" they eagerly asked, and when it was explained, they hailed it with delight. There would be lots of work they decided but the kind that every one would be happy to do.

There was a bit of woodland just cut of town with no underbrush and the trees just far enough apart to suit the purpose, which was to have the Hallowe'en fun there. It was to be a money making affair, half of the proceeds to be given to the different churches, and the teachers to retain the other half for things they needed in school but which the school board thought would be "superfluous."

On Hallowe'en night the trees were alive with glowing Jack o' lan-

tern faces, and all sorts of uncanny figures were made from poles with cross-pieces for arms, covered with sheets and having pumpkin heads with gruesome features lit up. They were placed in nooks and corners of the trees and tents and looked spooky enough to give even a grown person a creepy feeling down his spine. Of course, this was the boys' work and as satisfactory as any other fun could be for that night.

Those that had charge of the tents and booths were dressed suitably for the occasion as witches, gypsies or fairies. "Queen Zingara," the notice read on the gypsy's tent, would tell your fortune by the light of Jack o' lantern faces, if you crossed her palm with a silver bit.

Some of the boys masqueraded as brownies and hobgoblins, and presided over a little booth devoted to the sale of nuts. They had made a big blazing fire in front of their booth in the afternoon and let it burn down to a fine bed of coals. When the customers purchased the nuts, he and she were given an old piece of iron on which to roast their chestnuts, as they sat around the fire on the ground. The girls each name two nuts, and the girl whose chestnut explodes and jumps from the coals had better remain single; the girl whose chestnut roasts quietly will be the one to have a pleasant married life.

Those who preferred purchased ears of corn or rosy cheeked apples to roast at another fire of red-hot coals, both of these edibles being roasted from the ends of long pointed sticks. At the booth where they were sold, the "trimmings" were to be had with them; cream for the apples, pepper, salt, and butter for the ears of corn, the price five cents each.

In a tent three feet high stood a doll dressed up as a witch in the traditional style, peaked hat, long hair, cloak and broomstick, with an owl cut from black paper perched on the handle. A card was tied to the handle of the broom with these words on it, "Come, try your fortunes, lads and lassies, both good and bad." A beautiful glow of red light burned in front of the witch, that lit up the platform on which the whole arrangement rested. The weird red light was magnesium burning in a tin pan edged with autumn foliage. On either side of her were stacked the "fortunes." A little boy dressed as a hobgoblin stood ready to hand one of the fortunes for a nickle.

Beside this tent was the postoffice, that proved to be one of the best money makers there. Here one could purchase appropriate verses and love letters, address them to friends and have them delivered by brownies, who formed a messenger service for the evening.

The girls had fun personating fairies, their gauzy garments and wings worn over suitably warm garments. They wore wreaths of brilliant autumn leaves or fall flowers and passed about among the company with trays of bonbons and little baskets containing walnuts enclosing Hallowe'en verses or a surprise. The latter consisted of little wriggly things that the Japanese cut out of vegetable ivory. They move as if alive and make one jump. In other nuts might be found tiny black dolls, bits of candy and so on, but there were enough "bewitched" nuts to keep the excitement high, and the nuts sold well at five cents apiece. The fairies also presided over the "Fortune Cake" tent. This was a large raisin cake with several inexpensive rings, thimbles, nickles and pearl buttons hidden in its toothsome slices. The ring assured a speedy marriage, the dimes wealth, while the thimbles and buttons denoted a life of single blessedness.

A table was attractively arranged with Hallowe'en souvenirs that sold

from five cents to a quarter. Many of the little articles were cleverly made from odds and ends of silks and ribbons collected from the scrap-bag combined with pasteboard and crepe paper. There were pen-wipers and pincushions that resembled witches' hats, yellow pumpkins and red apples. Dolls were dressed as witches with high conical hats and carrying tiny brooms. Brownie dolls and fairies all found ready sale. The inside skirts of the dolls were of felt to be used as a pen-wiper, or a tiny bag inside the full skirt served as a pincushion. There were calendars, blotters, postal- card boxes, and autograph books adorned with Jack o' lanterns, a cat's head in black, witches on brooms, owls on branches and flights of bats.

A good supper was served in picnic style, that is, on wooden plates at a large table. The table looked very attractive with its vine decorations and autumn leaves, and the viands were what one would expect at a picnic with the difference that the occasion suggested. Sandwiches were cut in a good luck shape like clover leaves. Diamond-shaped cakes had the icing outlined on them as a wishbone or a horseshoe. A small roll of paper was placed beside each plate, which, when unrolled, disclosed a fortune written in black ink. The waiters were boys dressed as brownies.

The young people seemed to favor the delicacies that they could pick up here and there, like the apples, ears of corn and so on, because of the novelty of serving, and the fun it gave them, so for these customers the lemonade was served from a huge caldron out-doors, suspended from poles in gypsy fashion and served by a gypsy. She explained that the elixir she offered would endow one with perpetual youth and the gift of foresight. The milkmaid served delicious buttermilk right from the churn, and if one wished a dish of ice cream he procured it from the caldron of the "three witches." These witches were discovered in the background, bending over their caldron that hung on a tripod, stirring its contents and muttering the old jingle:

"Double, double, toil and trouble,
Fire burn and caldron bubble."

The truth was that there was ice cream in the caldron, well packed in ice and salt to keep it as cold as if in the freezer, and the magnesium light in the pan underneath that lighted up the scene had no heat in it to spoil the cream. Little goblins were there to assist the witches and to ask you to be seated on the huge logs of wood around the fire while you ate the "witches' broth" that they served in a bowl.

The very young children were not forgotten. They had their tub of water in which to take turns bobbing for apples, and their Hallowe'n pie, a big dishpan filled with bran in which all kinds of little toys were fastened to the ends of ribbons that were run through the pie crust—thick brown paper. Ten children would gather and each buy a ribbon, then they would all pull at the same time, when the crust would come off in tatters. A new crust and filling replaced it, and the pie was ready for the next ten customers.

This Hallowe'en entertainment was well advertised a week before the event, and the country folk for miles around attended. They said they would not have missed the fun for a good deal, and the town folks declared that the jolly time they had in getting everything ready more than repaid them for the time and thought expended on the affair. The proceeds, a hundred dollars' profit, was divided as per agreement.

Thanksgiving Primary Plans

AIDS AND DEVICES

Begin early in the month to prepare for Thanksgiving Day. For conversation topics use farm life and the harvesting of food, both within the child's actual experience. Talk of the preparation for winter: the plants take their long sleep; the insects spin cocoons, bury themselves, store their food underground; the squirrel's foresight, nuts. Current events: Thanksgiving Day. The child's knowledge of Thanksgiving Day; why so named, why celebrate, stories of the Pilgrims. Read "A Boston Thanksgiving," "How Patty Gave Thanks" and "The Thrifty Squirrels" in "In the Child's World" by Emilie Poulsson; "The Birds' Thanksgiving" in Wiltse's "Morning Talks;" "The Harvest Mouse" in Wiltse's "Kindergarten Stories;" "Proserpina" in Bulfinch's "Age of Fables" edited by E. E. Hale; selections from Whittier's "Child Life."

Ethical Lessons: True thankfulness in doing for others; in giving to others. Thanks to God for all our blessings. From the home lead to the larger world. Let us remember the brave band of men, women and children who crossed the ocean and made their homes in this land: this land which gives us freedom; we have religious freedom, too. Instill patriotic pride for all of those who enabled us to have our freedom; have a few patriotic selections.

Other conversations turn on season of the year; month of year; month's characteristics; colder days, shorter days; again preparation for winter, fires, coal, wood. Talks on grains, fruits, harvest time. The first Thanksgiving and the modern one. Election day. Talks on the Pilgrims; voyage and reason of it; experiences; landing; construction of homes; treatment from the Indians; the first winter, then spring, then summer, then autumn; the autumn festival. Pictures of these times, both of Pilgrim life and harvest scenes: "The Gleaners," by Millet, "The Harvester's Return," by Seifert, "Harvest Time," by L'hermitte, "Landing of the Pilgrims," by Rothermel, "John Alden and Priscilla," by Boughton, "Pilgrims Going to Church," by Boughton, "Priscilla Spinning," by Barse, "The Mayflower in Plymouth Harbor," by Hallsall.

Make booklets of drawing paper and decorate the covers with ears of corn. Copy in the inside pages poems, a sketch of the corn plant, or quotations relating to the season. Pumpkins or turkeys may be used for cover decorations instead of corn. Tie the books with green and yellow ribbons. Write reproduction or original stories about turkeys or sketches of the wild and domestic turkey. Illustrate with pictures or original drawings. A bit of a turkey's quill glued to the paper makes a pretty heading. The wild turkey, a native of North America, is a very interesting subject for study. Write letters about Thanksgiving and decorate the letter heads with small Jack o' lanterns, either painted or cut from colored paper. Let the children plan Thanksgiving dinner and make and decorate menu cards cut in the form of turkeys, Jack o' lanterns, Plymouth Rock, Puritan hats or the Mayflower.

The room decorations for the Thanksgiving season are easy of management. One blackboard may have a border of turkeys, the background having been done with chalk and the turkeys painted on drawing paper, cut out and pasted in place. Another blackboard may have

a border of pumpkins and brownies in various positions, the brownies and pumpkins pasted on as were the turkeys. Blackboard pictures are of the Mayflower, Plymouth Rock, the Pilgrims going to church, etc., done in black and white. The entire room may be decorated with fruits and vegetables for visitors' hour.

The Pilgrims' Reception

By Grace M. Poorbaugh

A cunning Thanksgiving entertainment may be given with but little time spent in preparing the program, the main feature being the "dressing up." Perhaps a month before Thanksgiving the teacher may send home notes asking the mothers if they would be willing to dress their children in Pilgrim suits, the girls to wear long, black calico dresses with white caps, kerchiefs and cuffs, the boys to wear dark suits with white collar and cuffs. Two boys wear Indian suits. Several days before Thanksgiving the children may take home tiny envelopes containing invitations which read—

The Pilgrims
At Home
Room I., S. Fifth St. Bld.
Wednesday, Nov. 27, 1908.,
1:30-2:30 P. M.

IN PILGRIM TIME

(Seven children step to the front of the room, form a half circle and recite in concert)—

We are little Puritans; we've come from far away,
We wanted to visit you upon Thanksgiving Day.

First Child—
My name is Betty Alden. I take care of my little brothers and sisters.

Second Child—
I am Lora Standish. I can knit and sew.

Third Child—
I am Elder Brewster's little boy; I have to go to church every Sunday. My papa preaches such long sermons I get very tired.

Fourth Child—
My name is Ruth Endicott; I get sleepy in church but no one dares scold me for my papa is governor.

Fifth Child—
My name is Desire. I will tell you about our first Thanksgiving Day. We had such a good harvest, we took a day to thank God for it.

Sixth Child—
I helped my mamma. We had lots of good things to eat.

Seventh Child—
My name is Wrestling. I get very sleepy in church, too; then I am punished.

Indian (enters and joins circle)—

My grandsire was a chieftain whose rule was wise and strong;
He gave the Pilgrims friendship nor e'er did them a wrong;
I've come to join your circle; I hope that I may stay
As my people did in Plymouth on that first Thanksgiving Day.

(*Return to seats.*)

ONE OF THE PILGRIMS

I am a gray little, prim little Puritan,
My name is Patience Deliverance Ann;
I have never worn a gay little gown—
My home is in quaint old Provincetown.
My forefathers landed on Plymouth Rock.
Yes, I came from the good old colonial stock—
'Twas these same forefathers, sturdy and gray,
Who gave us our Thanksgiving Day.

THE LITTLE PILGRIMS

(Dialogue for Three Girls and Three Boys)

First Girl—
I'm a little Pilgrim Maiden of the long ago,
I used to wear a cap and kerchief, and I courtesied—so (*bow*);
And I always walked sedately, answering "yes" or "no,"
When a stranger asked a question, many years ago.

First Boy—
I'm a little Pilgrim Laddie, and with sword and gun
I must go a-hunting game before the day is done.
If I meet an Indian warrior, I may have to hide,
But tell me what have I to fear with the old gun by my side?

Second Girl—
I'm a little Pilgrim Maiden, spinning all the day.
Round and round the wheel must go, we can have no delay;
So I'll spin a shirt for brother, and a kerchief too,
Then a dainty cap for mother, this I love to do!

Second Boy—
I'm a little Pilgrim Father, and I work all day
Building us another cabin in the strongest way.
For some Indians are cruel, they are always sly;
We will try to make them friendly and teach them by and by.

Third Girl—
I'm a little Pilgrim Mother, rocking to and fro;
In his little wooden cradle baby lies, you know;
So I sing a lullaby; baby, go to sleep,
For the little Pilgrim Mother loving watch will keep.

Third Boy—
I'm an Indian Warrior bold; my brothers I will call.
Heap Pale Face about the river we don't know at all;
If they're friendly, we'll not harm them; they can teach us, too;
Many things they carry with them that to us are new!

(Indian looks about, Pilgrim Father meets him and shakes hands and gives him beads.)

Indian—
I will help you plant your corn and toil with you from night 'til morn.

Pilgrim Father—
I will show you how to use a gun. Heap fire, heap fire! Bears will run! (*Exit all.*)

—*Laura R. Smith.*

THE PRIM LITTLE MAID

I am a little Pilgrim maid, I always sit up, so;
I almost never laugh out loud, that would be rude you know.
I spin and weave and knit and bake and help at home all day;
And when at last my work is done down on the beach I play.

THE LITTLE PILGRIM'S STORY

I am a little Pilgrim maid. I lived long, long ago.
When first I saw New England's shore, the ground was white with snow.

The Mayflower was our little ship; we sailed for many a day;
We landed on a great big rock within a quiet bay.

How would you like to be so cold that you froze your hands and feet?
How would you like to go to bed without one bite to eat?

We almost thought we'd starve to death, but an Indian came, one day,
And taught us how to hunt and fish, for well he knew the way.

He taught us how to sow our seed; we reaped a bounteous store;
Our gracious harvest did proclaim that starving time was o'er.

We thanked the Lord with all our hearts, and went to church together,
Rejoicing in our bounteous stores, tho' chill the autumn weather.

We said, "We'll set a day apart to thank the Lord each year."
That's why you keep Thanksgiving; remember that, my dear.

Thanksgiving Hymn Exercise

By Bertha E. Bush

(A Thanksgiving exercise containing short addresses by four boys and three girls, one recitation and five songs. The pupils who speak are to be dressed in the costumes of Puritan children of 1620. The hymns may be sung by a chorus in costume or by the whole school. The tunes are to be found in any church hymnal, and if these are not the actual hymns the Pilgrims sang, they are at least the ones that were sung by their descendants, for there is not one, except possibly "I'm a Pilgrim," that is not more than a hundred years old.)

First Boy—Tomorrow is Thanksgiving Day. We Pilgrim boys and girls have come from the far dim past to tell you about some of our early days and to sing you some of the hymns we loved.

First Girl—Our first Thanksgiving Day was when we landed on Plymouth Rock. Oh, how cold it was and how the snow blew around us!

We were not used to such weather, for it is never very cold in England; but we stood as firm as we could against the bitter wind and were very thankful to be on shore. First our minister prayed, then we sang this hymn:

All Sing—Tune, "Old Hundred."

All people that on earth do dwell, sing to the Lord with cheerful voice.
Him serve with mirth, His praise forth tell; come ye before Him and rejoice.

Because the Lord our God is good, His mercy is forever sure;
His truth at all times firmly stood, and shall from age to age endure.

Second Boy—The men and boys worked as fast as they could to make log houses, and the women helped in every way a woman can. But the cold and exposure brought on much sickness, and before spring half of our number lay buried on the hill that overlooks the sea. Often our hearts and voices almost failed, but still we sang:

All Sing—Tune, "Portuguese Hymn."

How firm a foundation, ye saints of the Lord,
Is laid for your faith in His excellent word!
What more can He say, than to you He hath said,
To you who for refuge to Jesus have fled.

"Fear not, I am with thee! Oh, be not dismayed!
For I am thy God, I will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand
Upheld by My gracious, omnipotent hand."

Second Girl—But not all our memories were of hardships. There were many joys that came to us. Nothing is sweeter than to remember how the Pilgrim mothers rocked their babies, Peregrine White, Betty Alden, Lora Standish and the rest, in the quaint old cradles that are still preserved, and sang:

Girls Sing—Tune, "Greenville."

Hush, my dear, lie still and slumber; holy angels guard thy bed,
Heavenly blessings without number gently falling on thy head.

How much better thou'rt attended than the Son of God could be;
When from heaven He descended and became a child like thee.

Third Boy—The children of those Pilgrim homes were taught to work. As soon as the little girls were old enough to hold a needle, they began to learn to sew and to wash and to spin and to bake—oh, they were notable little housewives! And the boys found something to do every minute, helping to build houses and cultivate the fields and provide food for the family, for there was no store at which to buy supplies. All the flour must be ground from the wheat they first must raise, the meat must be shot in the woods, the cloth must be spun and woven. Every Pilgrim boy and girl was daily taught a lesson like this:

All Recite—

How doth the little busy bee improve each shining hour!
And gather honey all the day from every opening flower!

How skilfully she builds her cell! How neat she spreads her wax!
And labors hard to store it well with the sweet food she makes.

In works of labor or of skill I would be busy, too.
For Satan finds some mischief still for idle hands to do.

In books or work or healthful play let my first years be past!
That I may give for every day some good account at last!

Third Girl—The boys and girls and their fathers and mothers, too, were often very sad and lonely. When they looked up at the hill which they had sowed over with grain, so that the Indians should not know how many had died, the eyes of the bravest often filled with tears. But they comforted themselves by saying, "This is not our real abiding place. Heaven, where so many of our dear ones have gone, is our real home," and they sang this song:

All Sing—Tune, "I'm a Pilgrim."
I'm a Pilgrim, and I'm a stranger; I can tarry, I can tarry but a night;
Do not detain me, for I am going to where the fountains are ever flowing.
I'm a Pilgrim, and I'm a stranger; I can tarry, I can tarry but a night.

There the glory is ever shining; oh, my longing heart, my longing heart is there!
Here in this country, so dark and dreary, I long have wandered, forlorn and weary;
I'm a Pilgrim, and I'm a stranger; I can tarry, I can tarry but a night.

There's the city to which I journey; my Redeemer, my Redeemer is its light;
There is no sorrow, nor any sighing, nor any tears there, nor any dying!
I'm a Pilgrim, and I'm a stranger; I can tarry, I can tarry but a night.

Fourth Boy—In spite of all the loneliness, labor and suffering, the Pilgrim fathers never ceased to feel that it was good that they had come and a good land which they had reached. Our greatest desire today is that the nation which possesses the inheritance of the Pilgrim fathers may be a good land, and that all its people may join reverently in this Thanksgiving hymn they sang when the breaking waves dashed high on a shore where no white man had yet made a home.

All Sing—"Doxology."
Praise God, from Whom all blessings flow! Praise Him, all creatures here below;
Praise Him above, ye heavenly host! Praise Father, Son, and Holy Ghost.

Thanksgiving Plans in Grammar Grades

A SUGGESTIVE PROGRAM

(1) Song—"America"; (2) Scriptural Reading; (3) Reading of President's Proclamation; (4) Song—"The Harvest Home"; (5) Paper—"The First Thanksgiving"; (6) Character Sketch—"The Pilgrim"; (7) Recitations: (a) "The Corn Song"—Whittier, (b) "The Farmer's Wife"—Carleton, (c) "When the Frost is on the Punkin"—Riley; (8) Song—"Sweet Summer's Gone Away"; (9) Description—"Thanksgiving at Grandfather's"; (10) Select Reading—"The Famine"—Longfellow's "Hiawatha"; (11) Pen-picture—"Thanksgiving in Ye Olden

Time"; (12) Recitations: (a) "November"—Coleridge, (b) "The Landing of the Pilgrim Fathers"—Hemans; (13) Thanksgiving Quotations; (14) Closing Song—"The Old Folks at Home."—*Nelle Spangler Mustain.*

CLASSIFIED RECITATIONS

"The Song of the Sower," Bryant, (*Intermediate*); "November," Bryant, (*Grammar*); "A Boy's Thanksgiving," Z. Cocke, (*Primary*); "Te Deum Laudamus," Sangster in "Lyrics of Hearth and Home," (*Grammar*); "Evensong," Sangster (*Grammar*); "A Homestead Rally," Sangster, (*Grammar*); "In the Old Home," Sangster, (*Grammar*); "Common Mercies," Sangster, (*Intermediate*); "A Thanksgiving," Larcom, (*Grammar*); "To Autumn," John Keats, (*Grammar*); "The Huskers," Whittier, (*Grammar*); "When the Frost is on the Punkin," Riley, (*Intermediate*); "The Corn Song," Whittier, (*Intermediate*); "The Pumpkin," Whittier, (*Grammar*); "The Ploughman," Holmes, (*Grammar*); "Thanksgiving Day," Child, (*Primary*); "Autumn," Longfellow, (*Grammar*); "The Husking" from "Mabel Martin," Whittier, (*Grammar*).—*Annie Stevens Perkins.*

THE ORIGIN OF THANKSGIVING

(This essay may be read aloud by the teacher, or it may be used as supplementary reading for the pupils.)

The Thanksgiving Day which we celebrate is a composite one, being made up of parts of celebrations of that day by other peoples. We have taken the time from one, the feast from another, and the gathering together of the people from still another.

Picture to yourself old Jerusalem twenty centuries or more ago, lying on and among the hills, with the Mount of Olives standing as a faithful sentinel over the city. On the fifteenth day of the seventh month, great multitudes of people journeyed to the Holy City, for it had been decreed that after the ingathering of the corn and wine there should be seven days of burnt offering and an eighth day of solemn communion and holy convocation in remembrance of the Exodus from Egypt. Booths were built of pine, olive and myrtle branches. Altars were constructed, upon which sacrifices were offered by the Jewish devotee to the great Creator. Although the glory of this great Hebrew festival has long since passed away, the fundamental principle that every one should rejoice before the Lord in the fruits of the current harvest has entered into the harvest observances of modern times.

The Greeks and Romans held like celebrations in honor of their goddesses, Demeter and Ceres. They gave thanks for the abundance of their crops and for the preservation of their lives.

Coming a little nearer to our own Thanksgiving was the English Harvest Home. The sturdy lads and lasses danced on the greensward or engaged in athletic sports, the fun and frolic continuing for a week while religious services were held every evening in the chapels.

Likewise, when the Pilgrim Fathers emigrated to this land, they brought with them many of the customs of their own native land. During the autumn of 1623 Governor Bradford made preparation for a rejoicing, not instituted to celebrate a single event, but to show thankfulness to God for all the manifold gifts of Providence, and to show a fitting recognition of the whole in gratitude which should overflow with mirth and festivity.

Massasoit, the great Indian chief, was bidden to the feast, and he and

ninety of his Wampanoag braves came to the celebration. Nature had yielded a bountiful supply for this first Thanksgiving, and the pioneers sat down to a table heavily laden with waterfowl, wild turkey, venison and the products of corn and barley. They gave thanks to God that through His numberless blessings they were far from want.

We, standing on the borderland of the twentieth century, with all the advantages of developed industries and higher education, can scarcely realize the hardships our Pilgrim Fathers had to endure. Not a family in the little colony had escaped the ravages of death and disease or the onslaughts of Indians. Yet notwithstanding all this, they were glad to offer praise and thanks for the blessings they had received.

Our Thanksgiving of today has taken some part from each of these different festivals. It has taken the time of all, in the autumn, when the harvest days are over and man rests from his labors. Its charity comes from the Jewish Feast of the Tabernacles. It has copied the feasts of Demeter and Ceres in giving thanks for the crops. Its mirth and festivity has a flavor of the English Harvest Home, and its spirit of thankfulness and religious adoration was given to it by our Pilgrim forefathers.—*Jeanette Eyre Taylor.*

A Miscellaneous Thanksgiving Program

Arranged by Grace B. Faxon

THANKSGIVING AGAIN

Song by the School. (Tune, "When Johnny Comes Marching Home.")

Thanksgiving Day is here once more. Hurrah! Hurrah!
Of fruits and grains we have a store. Hurrah! Hurrah!
We come from the North, we come so gay; we come from the South on this bright day,
For we all will greet Thanksgiving Day again.

We bring you pumpkins big and fair. Hurrah! Hurrah!
And turkeys good and chicken rare. Hurrah! Hurrah!
And pies and cakes, all crisp and sweet, and apples red, so good to eat,
For we all will greet Thanksgiving Day again.

—*Ella M. Powers.*

THE FIRST THANKSGIVING DAY

In Puritan New England a year had passed away,
Since first beside the Plymouth coast the English Mayflower lay,
When Bradford, the good Governor, sent fowlers forth to snare
The turkey and the wild-fowl, to increase the scanty fare:—

"Our husbandry hath prospered, there is corn enough for food,
Though 'the pease be parched in blossom, and the grain indifferent good.'
Who bless the loaves and fishes for the feast miraculous
And filled with oil the widow's cruse, He hath remembered us!

"Give thanks unto the Lord of Hosts, by Whom we all are fed,
Who granted us our daily prayer, 'Give us our daily bread!'
By us and by our children let this day be kept for aye,
In memory of His bounty, as the land's Thanksgiving Dav."

Each brought his share of Indian meal the pious feast to make,
With the fat deer from the forest and the wild-fowl from the brake,
And chanted hymn and prayer were raised—though eyes with tears were dim—
"The Lord, He hath remembered us, let us remember Him!"

Then Bradford stood up at their head and lifted up his voice:
"The corn is gathered from the field; I call you to rejoice;
Thank God for all His mercies, from the greatest to the least,
Together have we fasted, friends, together let us feast.

"The Lord who led forth Irsael was with us in the waste;
Sometime in light, sometime in cloud, before us He hath paced;
Now give Him thanks, and pray to Him, Who holds us in His hand,
To prosper us, and make of this a strong and mighty land!"

Heap high the board with plenteous cheer and gather to the feast,
And toast that sturdy Pilgrim band whose courage never ceased.
Give praise to that All Gracious One by Whom their steps were led,
And thanks unto the harvest's Lord, who sends our daily bread.

—*Alice Brotherton.*

A SONG FOR HOMELAND

(This recitation may be given effectively by three children, each taking one stanza, and the school reciting the refrain.)

A song, a song for Homeland!
The land where we were born,
Of broad and fertile prairies,
Where grows the fertile corn;
Of wheat fields like an ocean,
Of hills where grows the pine,
The land that we are proud of,
Your own dear land and mine.
A song, a song of Homeland!
The land of wheat and corn,
With milk and honey flowing,
The land where we were born!

A song, a song of Homeland!
No other land so dear;
No other hills are fairer,
No other skies so clear;
We love her vales and valleys,
Each snow-tipped mountain dome;
Oh, native land, from true hearts
We sing this song of home.
A song, a song for Homeland!
The land of wheat and corn,
With milk and honey flowing,
The land where we were born!

A song, a song for Homeland!
Land of the Golden Fleece,
Whose hillsides laugh with plenty,
Whose valleys smile with peace.

Sometimes our feet may wander
To far lands, east or west,
But still our hearts are steadfast,
We love the Homeland best!
A song, a song for Homeland!
The land of wheat and corn,
With milk and honey flowing,
The land where we were born!

—*Eben Rexford.*

TED'S STORY OF THANKSGIVING

We had all sat down to dinner on that glad Thanksgiving Day,
There were uncles, aunts and cousins who had come from far away,
But before he carved the turkey, grandpa turned to little Ted:
"Can you tell us why we celebrate Thanksgiving Day?" he said.

Now Ted was only six, but he knew the story well,
And he drew himself up proudly, for 'twas one he loved to tell.
"The Pilgrims wished to worship God the way that they thought best,
But the king said they must go to church along with all the rest.

"So they fled across the ocean, and they came right over here;
'Twas just as cold as could be—'twas the winter of the year;
And our country then was different, and of course there was no dock,
So the whole one hundred of 'em had to land on Plymouth Rock.

"It was such a hard, cold winter that they died off thick and fast,
But finally it was over and the spring had come at last;
And when the Pilgrims gathered in their harvest in the fall,
They felt so very happy, they were thankful, one and all.

"And they thought they'd set apart a day in which to praise and pray,
And they also had a feasting, which they called Thanksgiving Day.
And that is why we keep it when our crops are gathered in,
Because we, too, are thankful to have filled each loft and bin.

"And I'm thankful to the Pilgrims because they made the day,
For I like a good big dinner and a time to romp and play."
And when our Ted had finished, "That was well told," grandpa said,
And the aunts and uncles shouted, "Here's three cheers for little Ted!"

—*Prize Poem in St. Nicholas League.*

THANKSGIVING CONCERT EXERCISE

(For Nineteen Small Children)

First Child—
Tomorrow is Thanksgiving day; thank God, dear children, when you pray.

Second Child—
I'll thank Him for the pretty sky stretched like a big blue tent on high.

Third Child—
I'll thank Him for the golden sun that smiles on me till day is done.

Fourth Child—
I'll thank Him for the soft moonlight that robes the earth in silvery white.

Fifth Child—
I'll thank Him for the twinkling stars that shine like little lamps afar.

Sixth Child—
I'll thank Him for the green earth spread with harvest bounty and daily bread.

Seventh Child—
I'll thank Him for the morning hours as fresh as dewy opening flowers.

Eighth Child—
I'll thank Him for the pleasant day so full of happy work and play.

Ninth Child—
I'll thank Him for the twilight time with mother stories, songs and rhyme.

Tenth Child—
I'll thank Him for the quiet night with pleasant sleep till morning light.

Eleventh Child—
I'll thank Him for the lovely flowers that glow like rainbows after showers.

Twelfth Child—
I'll thank Him for the deep blue sea and the pretty shells it flings to me.

Thirteenth Child—
I'll thank Him for the pleasant showers that give a drink to thirsty flowers.

Fourteenth Child—
I'll thank Him for the mountains high with snow-capped heads against the sky.

Fifteenth Child—
I'll thank Him for the fruit that glows in gold and purple, green and rose.

Sixteenth Child—
I'll thank Him for the graceful trees that dance and rock in summer's breeze.

Seventeenth Child—
I'll thank Him for the dear home nest and dear home folks I love the best.

Eighteenth Child—
I'll thank Him for the children dear my little friends and schoolmates here.

Nineteenth Child—
I'll thank Him most for heaven above and that we know that "God love."

—*Nellie R. Cameron.*

A PILGRIM BOY

(A Recitation for a Small Boy)

It may have been a pleasant thing a Pilgrim boy to be,
But America at the present time is good enough for me.
I tell you, we boys of today can have a lot of fun
That never had been thought of in sixteen twenty-one.

Those Pilgrim boys of long ago never at baseball played,
Or rode upon a bicycle, or saw a street parade,
Or crawled out in the morning, long before 'twas light,
To see what good old Santa Claus had brought them in the night.
Of soda water and ice cream, never a taste had they,
And July Fourth was not to them a glorious holiday.
I am very sorry for them, for I've so much to enjoy
That I never would have known about had I been a Pilgrim boy!

—*M. F. McIntosh.*

IN SIXTEEN TWENTY-ONE

(To follow preceding recitation and to be given by a larger boy.)

Imagine you were a little boy in sixteen twenty-one,
And lived in the town of Plymouth when it was first begun.
Just think how hard you had to work, with little time for play,
Then think how fine it must have been to have Thanksgiving Day.
What fun to help get ready for days and days before,
To gather nuts and purple grapes to add to the goodly store.
To dig the clams, and catch the fish, and wood and water bring—
Such cool, delicious water—from Elder Brewster's spring.
And when the great Thanksgiving Day at last had really come,
To hear the roar of cannon, and stirring beat of drum.
To go to church, and quiet sit—as still as any mouse—
While Elder Brewster preached and prayed, within that rude log house.
And then, oh, then!—the dinner, of meat, and fowl and fish,
Of chowder, pies, and puddings, and many a dainty dish.
And when the feast was over, and the games at length begun,
How pleasant 'twas beneath the trees to sit and watch the fun;
When Captain Standish's company marched proudly down the hill,
Drums beating, banners waving, how your boyish heart did thrill!
And when the day was over, and you were snug in bed,
How gladly on your pillow you laid your tired head.
And when your mother kissed you and softly went away,
You hoped that every year would bring a glad Thanksgiving Day.

—*M. F. McIntosh.*

THANKSGIVING GIFTS

(The following dialogue may be given by a boy and a girl. The boy may come into the room with a cart full of wood, and the girl after him with a basket of food. The girl overtakes the boy and speaks first.)

Girl—

How do you do, Mr. Jonathan Smith, how do you do, today?
What are you doing with that load of wood? And are you going my way?

(The boy turns around, bows, shakes hands with the girl and replies:)

Boy—

I'm glad to meet you, my dear Mrs. Brown; this load of wood I'm taking this way
To poor Mrs. Eastman, old and lame, who knows not 'tis Thanksgiving Day.

Girl—

And I will go with you, my dear Mr. Smith; my basket of jellies I'll take,

With chicken, and bread, and some cranberry sauce, a Thanksgiving feast 'twill all make.

—*Ella M. Powers.*

THANKSGIVING DAY

(A song for little folks to the tune of "Jingle Bells," each child carrying sleigh bells which he shakes during song.)

Thanksgiving Day has come—the ground is white with snow,
The little flowers asleep, 'tis winter time, you know!
Oh, happy are we all, for turkeys and mince pies
Are waiting on the pantry shelf to take us by surprise!

Chorus—
Hear us sing! hear us sing! Come and join our song.
All these happy girls and boys to this dear school belong.
Hear us sing! hear us sing! Loud our voices raise,
Singing of Thanksgiving Day; to God we give the praise.

AFTER THANKSGIVING

(A Dialogue for Six Children)

Tom—What did you do on Thanksgiving?
Bessie—Oh, I had a lovely time. I was helped three times to turkey.
All—So was I.
Ned—And twice to ice cream, and I had a quarter of a mince pie.
Sally—I had a pumpkin pie and custard pie and mince and apple turnovers. Then I had nuts and raisins—
All—So did I.
Harry—And candy.
All—So did I.
Jane—And next day I had the doctor.
All—So did I. —*Adapted.*

THE STORY OF THANKSGIVING

(For four boys and three girls in Pilgrim costumes, and one boy dressed as an Indian.)

All—
Years ago, across the ocean came a little Pilgrim band;
Home and freedom they were seeking in a wild and savage land.
Many a day upon the billow they were tossed by wind and wave,
But their faith in God ne'er faltered, and their hearts were strong and brave.
When at last the longed-for country rose before their eager eyes,
It looked rugged, cold and hostile, 'neath the gray November skies.
Of the bitter pain and hardship of that winter we'll not tell,
It was sent to try their courage, by the One Who doeth well.
Summer's sunshine cheered their spirits, and when autumn came once more
They had garnered for the winter fruit and grain, a goodly store.
They with grateful hearts appointed then a time to feast and pray;
And now over all our country we observe Thanksgiving Day.

First Boy—
In that little band of Pilgrims, one there was with hoary head—
Elder Brewster cheered the living, prayed beside the dying bed,
Through that long and dreadful winter known to us as "Starving Time,"
And he bore his part as bravely as the men still in their prime.

First Girl—
With the Elder came his help-mate, good Dame Brewster, kind and true,
And she gladly helped the others, doing what she found to do.
She had left a home of comfort in old England o'er the sea,
But among that band of Pilgrims none more patient was than she.

Second Boy—
The first Thanksgiving Proclamation was by Governor Bradford made:
Many Indians were invited, and for three long days they staid,
Feasting on the many dainties by the Pilgrim mothers spread,
In their lives before they never had on such good things fed.

Second Girl—
'Twas a maiden, Mary Chilton, who first stepped on Plymouth Rock
From the Mayflower, that so staunchly had withstood the tempest's shock.
Of that tiny, crowded cabin she had very weary grown,
So she eagerly sprang forward and was first to reach the stone.

Third Boy—
A great captain was Miles Standish, and he bravely faced the foe
But he dare not go a-wooing for he feared a woman's "no."
So he sent his friend, John Alden, the unpleasant task to do;
And John went upon his errand, though he loved the maiden, too.

Third Girl—
When the maiden, sweet Priscilla, heard the halting message through,
She was angry with Miles Standish, and with poor John Alden, too;
But Priscilla loved John Alden, and she knew just what to do,
"Why don't you speak for yourself, John?" said this little maiden true.

Fourth Boy—
When the answer of Priscilla, Alden to Miles Standish gave,
He was very, very angry, and did loudly storm and rave;
Vowed he never would forgive him; off to fight the Indians went;
But at last, when they were married, he forgave and was content.

Indian—
'Twas the red-men owned this country long before the pale-face came.
Here they lived and loved and hated, in these woods they hunted game.
But the great chief Massasoit to the Pilgrims proved a friend;
He, with ninety braves, Thanksgiving with the colonists did spend.

All—
Thanksgiving Day once more is here, to all New England hearts so dear;
When loved ones come the feast to share, and savory odors fill the air.
With thankful hearts may we feast and pray, as the Pilgrims did on Thanksgiving Day.

-Monira F. McIntosh.

The Study of John Greenleaf Whittier

By Ella M. Powers

Plan to have a Whittier Year Book. At first, require the pupils to write the memory gems and thoughts upon loose leaves. When they have become proficient and there seems less probability of mistakes, blots and carelessness, allow them to copy their work into their year-books. Each pupil has his own book. It is a blank book about seven inches wide and nine inches long, which soon becomes a source of great pride. Every child will add something each week to his book. Upon the outside of the cover is written the title:

JOHN GREENLEAF WHITTIER

On the first page inside are placed the name of the school and the number of the grade, the title again, the date of birth, and the date of the poet's death. At the bottom of the page are the pupil's name and the year, as:

Edgewood School
Grade V

Our Class Poet
John Greenleaf Whittier
Born 1807
Died 1892

Ruth Allison
1910

Following this page may be a dedicatory page. Let the pupils dedicate their year-books to anyone they may choose. Let only one line be written upon the page, but insist that it be written in the middle in their best handwriting.

Then will be written upon the next page their class motto. Of course, it will be chosen from some of the beautiful lines written by Whittier. A good one is:

'One in our faith and in our longing to make the world within our reach
Somewhat the better for our living, and gladder for our human speech."

The motto should be written in the center of the page. If the class is unable to select any motto, then the teacher will search for something which they all agree to adopt as a motto for the year.

Upon another page is written the memory gem which this especial child has selected for his very own. Upon another page paste a portrait of the poet. Every child should be able to obtain one somewhere, but if unsuccessful, the teacher can procure the small Perry Pictures for one half cent each. The picture may be pasted in the exact center of the page. Opposite this portrait should be a page devoted to the sketch of the life of Whittier. This sketch will serve as a lesson in writing and English, and careful attention should be given to the spelling, penmanship, the punctuation and the paragrapning. The teacher may place upon the blackboard a few guide words as:

Born—December 17, 1807, at Haverhill, Mass. *Family*—Quakers. *Youth*—Spent on the farm; village school; Haverhill Academy. *Manhood*—Wrote for newspapers; became editor. *Writings*—Snow Bound, Tent on the Beach, Among the Hills, Poems of Religion, Ballads.

Following the sketch of the poet's life may be several pages devoted

to the writing of lines selected from the writings of Whittier and accompanied by illustrations as appropriate as can be found. The Perry Picture Company will send fifty subjects of the small size for twenty-five cents, and among those which the children will naturally wish to paste in their Whittier Year-Books will be the following: upon one page paste a picture of the birthplace of the poet at Haverhill. Underneath this picture may be written his description as he writes it in the selection entitled "Telling the Bees." Many other children will possibly be able to find a newspaper or magazine cut of the old farm house. If it should be a winter view of the house, then the lines from "Snow Bound" will be appropriate if written below the picture. Upon another page may possibly be pasted a picture of his home at Amesbury, or the home of his cousins where he spent so many happy summer months, "Oak Knoll." Each picture will have beneath it some lines, either original or selected by the pupils. The little picture of "Oxen Going to Work," by Troyon, will well illustrate a few lines from the poem called "The Drovers." Another picture, "Road Through the Woods," by Corot, may be selected to illustrate the lines:

"No sound was in the woodlands, save the squirrel's dropping shell,
And the yellow leaves among the boughs, low rustling as they fell."

Any woodland scene will illustrate these lines fairly well, and the children will have little trouble in securing woodland scenes from papers or magazines. A picture of a ship or any marine view may be used to illustrate the lines:

"In the darkness as in daylight, on the water as on land,
God's eye is looking on us, and beneath us is His hand."

Any weary laborer walking homeward after a day's work will serve to illustrate the lines:

"Life is wisest spent where the strong working hand
Makes strong the working brain."

Each pupil may choose his own pictures and lines, if he has the ability. Suggestions from the teacher may be required to obtain satisfactory work in many of the grades, for what will be done with comparative ease in one class will prove to be most difficult in another. Do not attempt more than one task at a time. Try the loose-leaf system and copy nothing in the book until the pupil shows proficiency in that one thing, if it be the writing of but one single line.

A WHITTIER PROGRAM FOR GRAMMAR GRADES

(1) Song; (2) O. W. Holmes' "Tribute to Whittier;" (3) Recitation, "In School Days"; (4) Sketch of Life of Whittier; (5) Song; (6) Concert Recitation, "My Psalm"; (7) Pen Picture, "Haverhill Farm"; (8) Recitations (Childhood Memories): (a) "The Barefoot Boy," (b) "My Playmate." (c) "Memories"; (9) Song; (10) Anecdotes of Whittier; (11) Reading, Extract from "Snow Bound"; (12) Recitations (War Ballads): (a) "The Yankee Girl," (b) "Barbara Frietchie," (c) "Ichabod;" (13) Song; (14) Quotations from Writings of Whittier by the School; (15) A Group of Whittier's Friends; (16) Recitations (Descriptive): (a) "Maud Muller," (b) "Mary Garvin," (c) "Mabel Martin;" (17) Song; (18) Recitations (Religious): (a) "Our Master," (b) "My Soul and I," (c) "At Last"; (19) Closing Song.—*Nelle Spangler Mustain.*

All Kinds of Ideas for Christmas Celebration

SUGGESTIONS FOR DECORATION

Christmas decorations are in a large measure an expression of December daily work, placed as the work is taken up. In Primary grades occupation work may be effectively used about the room; the sand table may put into life some phase of Christmas thought. In the Grammar grades appropriate blackboard quotations and drawings, dressed up window-sills, tops of cabinets, the ends of the piano, may represent a line of study. For bright colored ornamentation, red, shiny cranberries strung into chains are effective. The cranberries may alternate with inch cylinders of spaghetti; then there are chains of red popcorn, strung beads, rose seeds and pumpkin seeds. Chains of red paper, red stars and red rosettes lend just the right touch among green. Have all the greens you can. Crown the Madonna with a wreath. If there are posts in the schoolroom, twine them with greens or with red cheesecloth and greens. Window-sills and cabinets are pretty covered with scarlet paper or cheesecloth on which pine twigs are arranged. The blackboards are dressed up with drawings of holly and mistletoe, either in border or sprig form, or with sketches in which Santa is the chief figure. Scenes from the life of Christ may be depicted, such as the journey of Joseph and Mary, the watching shepherds and the manger.

In the autumn when the leaves have taken on tints of red and gold, let the children gather and press them for use in many ways. For one thing make December or make Christmas in fanciful letters and cover the cardboard letter-forms with the leaves.

A "candle lighting hour" is a pretty decorative feature that may be carried out on the Christmas program. Give to each child five or six candles and a small block of wood. Make tiny holes in the wood by driving in a brad and then pulling it out. The candles are put into birthday candle holders and the sharp points stuck into the holes in the block; but before doing this the children choose their favorite color of tissue paper and cover the block with it. Some use white tissue over pink or blue or yellow tissue. They also make a flower-like covering for the tin holders by using two or three squares of tissue paper with notched edges and an elastic band to bring the paper up around the cup in flower fashion. The candles are lighted toward the end of the exercises when it generally is dark enough to make the scene really effective.

A CHRISTMAS FIREPLACE FOR THE SCHOOLROOM

Very often a mock fireplace is needed in the carrying out of Christmas schemes. Here is a description of how to make one. Horizontally on to the chalk tray nail a board one foot wide by five feet long, like a shelf. Under the two free corners put upright sticks resting on the floor. Buy a single roll of dark red ingrain wall paper for fifteen or twenty cents, with which to cover the frame. Cover the shelf-top first. Then having measured off the two strips necessary to cover the lower part, lay them on the floor and with chalk and a yard stick, mark the paper to look like brick. Make the chalk marks heavy.

Next, in the center of the lower strip, mark off a square two feet by two; but have it three inches from the edge of the paper that goes next

to the floor. It will hold its shape much better with this little stay. Cut out the square just marked. (This opening could well have an arched top.) Over the back of the opening paste two thicknesses of red tissue paper, and behind that a piece of light weight cardboard that has been cut out to represent a grate. The latter should be as wide as the opening, but only two-thirds as high. Tack a light strip of wood (as the sticks from the hems of window shades) on each side of the opening, to hold it in shape, and to tack the grate to.

Now run the strips just prepared horizontally from the wall on one side around the supports to the wall on the other side, tacking them to the wall and supports with pieces of red pasteboard so that the tack heads will not pull through. Put a lighted lamp behind the fireplace, and the effect is surprisingly real. Drive nails into the front edge of the shelf, on which to hang stockings; bank the top with evergreen, in completion.

—Mary Crandall.

A BLACKBOARD CHRISTMAS TREE

Teachers often do not find it convenient to allow the children to have a real Christmas tree in the schoolroom and they will appreciate knowing about a blackboard tree. First, a reddish-brown tub was drawn; in this stood the green spruce tree almost three feet high. With half-inch pieces of chalk held sidewise, gay candles of red, yellow, white and blue were drawn here and there among the branches. A few rays of orange set them all ablaze.

The children made the gifts and ornaments, using colored paper. Pairs of little red and blue stockings and mittens were cut and also tiny, gaily-dressed paper dolls; sleds of every color; round and plaited fans; cups and saucers cut and pasted on cards in sets; cornucopias; flags; strings of bells; balls of gilt and silver; kindergarten link-chains, etc. The gifts and ornaments were fastened by strips of paper at their backs, flour paste being used to fasten them to the branches. A large star was placed at the top of the tree.

IDEAS FOR GIFT DISTRIBUTION

Put toys, fruits and candies into a large washtub, for which make an adjustable cover of heavy brown paper perforated and painted to represent a top of a pie. Conceal a Christmas fairy, a tiny girl, inside the tub. She may play a small music box before she "breaks the crust."

A Dutch Christmas may be carried out by delivering presents concealed in a huge shoe of the following dimensions: length, 6 feet; width at ball of foot, 2 feet; at heel, 21 inches; slightly narrower at instep; height at back of heel, 21 inches; length of opening at top, 3 feet. Make the sole of boards, the framework of upper part of strong wire or barrel hoops. Bend the wire or hoops to just the size and shape of the opening at the top. Connect this to the heel by strips of wood or wire. Cover the whole with cloth, heavy wrapping paper or flour sacking. Stuff the toe.

A huge stocking made of red cambric may be used to contain the gifts, in case the school is not too large.

Another Christmas pie on a smaller scale than the one described in this article is made from a pudding pan covered with snowy tissue

paper with a cover of the same tightly tied down with scarlet ribbon. After the tiny pupils have sung about "Little Jack Horner," the teacher produces the pie and tells the pupils to file past her and to each "put in a thumb." The "plum" may consist of any tiny gift, such, for instance, as a tiny bell wrapped in tissue paper, which may be purchased for ten cents the dozen. If this is chosen, allow the children to fill the air with silvery tinkles.

Mystery boxes are always attractive. Queer shaped boxes of all sizes wrapped in pink paper for boys and blue paper for girls and each containing a simple little gift may be hung on a clothesline stretched across the front of the room. Another idea on this order is to hang amusing one cent or nickel gifts on a suspended cord and let each blindfolded pupil, after being turned around once or twice, cut with scissors one of the gifts for himself.

A unique novelty for a Christmas entertainment is the substitution of a Ferris Wheel for the usual Christmas tree. Take the two front wheels of an old buggy, and wrap the spokes and tires neatly with white strips of old cotton. Secure a small rod of iron for an axle, the ends of which rest upon the backs of chairs. Cotton batting is sewed to the tires and wrapped round the axle and the hubs, giving the effect of snow, while eighteen small shoe boxes suspended between from strips of pale blue cloth make the miniature Ferris Wheel complete. The effect is better where about eighteen boxes are used, the remaining presents being secured to the spokes. A lively Santa Claus revolves the wheel, singing as he does so:

Turn, turn my wheel, and merrily jingle the toys!
A turn of the wheel, to stop where I will, to give each his gifts,—girls and boys.

As often as the wheel stops he calls the name of each child and presents him with a gift.

A Christmas ladder solves the problem of something "different" for entertainment. Curtain off one corner of the room with two pairs of lace curtains, draped back in the middle. Place the ladder in the opening and wind it with strips of white muslin trimmed with evergreens. Candles swing outward from their tiny fixtures at each step, and one reposes among the green between each two of the steps. On the top step, a miniature Santa appears, just peeping out of a box. At the top of the curtains is a string of Christmas bells cut from Bristol board, each bell bearing a letter in gold, so that when threaded across the words "Merry Christmas" appear. The presents are placed upon the steps, or hung from some convenient point on the ladder. An ordinary Christmas program may be given by the pupils, the last piece introducing a Santa who distributes the gifts among the children.

CHRISTMAS GAMES FOR THE SCHOOLROOM

These games may be played all through December and may form a part of the Christmas program if desired.

Do You Know Santa Claus?—Form a circle with one child in the middle. All the children help in the singing to keep up the activity. The child in center steps in front of one chosen by him, all singing:

Oh, do you know dear Santa Claus, dear Santa Claus, dear Santa Claus?
Oh, do you know dear Santa Claus, who lives in Iceville Road?

The one who is addressed answers:

Oh, yes, I know dear Santa Claus, dear Santa Claus, dear Santa Claus,
Oh, yes, I know dear Santa Claus, who lives in Iceville Road.

All in the circle join hands and march around, singing:

Two of us know dear Santa Claus, dear Santa Claus, dear Santa Claus,
Two of us know dear Santa Claus, who lives in Iceville Road.

The last one chosen asks another, and all march and sing—"Three of us know dear Santa Claus, etc." This is continued until all have been counted. They can also count Two, Four, Six, Eight, etc. The teacher arranges for one, two, three, four, etc., to do the asking, so that the count will be correct.

Santa Is Coming.—One player is chosen to be Santa and is seated in a chair, in any vacant place in the room. Santa plays that he is busily working and does not notice the children. A leader is chosen who starts the game. This leader taps some one on the shoulder, he in turn taps others, until all are from their seats and are softly surrounding Santa. Suddenly Santa claps his hands and the leader calls, "Santa is coming." All the children run home (their seats) with Santa in chase. If he catches any one before he reaches his seat, that one must take his place in the chair for the Santa of the next game.

Winding the Christmas Tree.—The children stand in a long line holding hands so that the palm of the left hand faces forward and the palm of the right hand faces backward, reciting as they wind:

Oh, here we all go to wind us a tree, a Christmas tree it must be.
We will wind a nice fir; if that will not do, with a pine we will all come home.
But if neither the fir or the pine will do, we will try to be happy with none.

While repeating the verse one end of the line winds in under the raised arms of the last two players at the opposite end. They do not pass entirely through, however, as next to the last player turns a little so that all will be in single file for the rest of the march. This game may be played in a circle too, if it starts with all the players facing inward as they clasp hands to form a circle, and the winding will bring them in single file around a circle.

CHRISTMAS PICTURES FOR STUDY

Madonna, Bodenhausen; Madonna, Knaus; Madonna, Millet; Madonna, Murillo; Sistine Madonna, Raphael; Madonna of the Chair, Raphael; Madonna of the Fish, Raphael; Madonna of the Temple, Raphael; Holy Night, Correggio; Holy Family, Murillo; Joseph and the Child, Guido Reni; Christ in the Temple, Hofmann; Christ Blessing Children, Plockhorst; Arrival at Bethlehem, Merson; The Christmas Baby, Froschl; Holy Family, Defregger; Virgin Child and St. John, Bouguereau; Descent from the Cross, Volterra; The Annunciation, Hofmann; The Flight into Egypt, Plockhorst; The Arrival of the Shepherds, Le Rolle; Adoration of the Magi, Botticelli; Repose in Egypt, Van Dyck; The Boy Christ, Hofmann.

CHRISTMAS STORIES

"Christmas in the Barn," "The Birds' Christmas," both "In the

Child's World," by Poulsson; "The Story of Christmas," from "The Story Hour," by Wiggin; "Tiny Tim," from "Christmas Carol," by Dickens; "The Fir Tree," Andersen; "Christmas," from "The Sketch Book," by Irving; "Christmas Goose," St. Nicholas, Jan., 1885; "An Arctic Christmas," Youth's Companion, Dec. 20, 1894; "How Santa Claus Found the Poor-house," St. Nicholas, March, 1885; "Preparing for Christmas," from "Little Women," by Alcott.

CHRISTMAS POEMS

"A Christmas Carol," J. R. Lowell; "Christmas Bells," "Christmas Carol," H. W. Longfellow; "Christmas Hymn," Phillips Brooks; "Christmas," Scott; "Christmas," Tennyson; "Night Before Christmas," Whittier's "Child Life;" "A Christmas Carol," Margaret Sangster; "The Little Christmas Tree," Susan Coolidge; "Piccola," Celia Thaxter; "Santa Claus and the Mouse," Poulsson; "The Night Before Christmas," Clement Moore; "Palestine," Whittier.

CHRISTMAS COMPOSITION SUBJECTS

Christmas Trees. Making Christmas Gifts. How I Would Keep Christmas if I Had a Million Dollars. Christmas in Germany. Christmas in England. Christmas in France. Christmas in Russia. Christmas in Holland. Holly. Mistletoe. Birds in December. The Yule Log. Christmas Carols.

A SUGGESTIVE PROGRAM FOR OLDER GRADES

Hymn, "Hark, the Herald Angels Sing;" Quotations by the School; Recitation, "Christmas Bells," by Longfellow; Essay, "Yule-tide in Old England;" Reading, "The Cratchits' Christmas Dinner," Dickens; Hymn, "While Shepherds Watched Their Flocks by Night."

Christmas with the Little Ones

By Bertha E. Bush

Over and over the same pictures appear on our blackboards and walls at Christmas-tide. Perhaps the outlines are different, perhaps the colors are different, but the subjects are always the same. How can they be different since Christmas is what it is? There must be the Christmas star, of course. Part of the glory and tenderness of the season would be lost if we did not tell again the story of the star in the East and the Wise Men come to seek the baby Christ in the manger. So the star shall occupy the most prominent of the narrow blackboards. One year our star was pure white with brilliant red rays streaming out from it in all directions. We may change by pasting a star of gold paper upon the board and drawing white rays around it; but a star we must have. Then while some proud little holder of the pointer softly touches the picture, the rest will carol:

THE SONG OF THE STAR

(Tune, "Upidee.")

Long years ago a village lay fast asleep, fast asleep;
While shepherds watched the night away, down beside their sheep;
And Wise Men, journeying from afar, beheld with joy the Christmas star.

Chorus—
Gleaming, glowing Christmas star, Christmas star, Christmas star,
Beaming, streaming from afar, blessed Christmas star.

Long years ago, so fair and bright shone its ray, shone its ray;
Yet still its tender, holy light gladdens earth today.
In every country near and far men hail with joy the Christmas Star.
Chorus.

Ask all the children to bring Christmas pictures to put up on the wall. Some of them will bring lovely ones and others will bring those that are far from lovely, but if the Christmas suggestion is in them they shall all go up, for the thought can make very crude pictures beautiful to the childish beholder. The teacher has at least twenty large copies of pictures of the Madonna and Child, which she has collected from year to year from school journal supplements and like sources, and uncounted small ones, Perry pictures and photographs. These shall be pinned up, one at a time, on the cupboard door, which happens to face the children as they recite, so that each little child may have a chance to examine the picture near by. When they have looked at it and talked about it to their heart's content, it will be taken down from the door and put above the blackboard with its predecessors, making a Christmas border which increases every day, to the children's delight.

There will be the sweet Sistine Madonna, with the hosts of baby angels in the background so shadowy that they may not be discovered till the teacher calls attention to them. Then there will be the lovely Madonna of the Chair; the quaint Botticelli Madonnas, that are ugly until you see their tenderness; Carlo Dolce's Madonna and many more. The teacher knows from previous experience that these will be especially suggestive to the children: the Mother and Child asleep in the arms of the Sphinx on the weary journey into Egypt; the angels making music for them in their rest in the wilderness; and LeRolle's "Nativity," with the rude pillars of the half-lighted stable, the donkey in his stall, the shepherds and the dog, and the light streaming over all from above the Holy Child. Every day as they point to this picture they will sing Luther's beautiful song, which, if no other tune is found, may be sung to "Flow Gently, Sweet Afton."

CRADLE SONG

Away in a manger, no crib for his bed,
The little Lord Jesus laid down his sweet head;
The stars in the sky looked down where he lay,
The little Lord Jesus asleep in the hay.

The cattle are lowing, the poor baby wakes,
But little Lord Jesus, no crying he makes;
I love thee, Lord Jesus, look down from the sky
And stay by my crib watching my lullaby.

Be near me, Lord Jesus, I ask thee to stay
Close by me forever and love me, I pray;
Bless all the dear children in Thy tender care
And take us to heaven to live with Thee there.

These pictures and songs we must have by all means, but there are

others that must go with them or Christmas will be only half a Christmas. We must have a string of Christmas bells to go with the gay little bell exercise.

CHRISTMAS BELLS

(To be recited by the school with appropriate motions.)

Hark, (1) the Christmas bells are ringing, in the steeples, (2) swaying, swinging!
Christmas comes, and o'er the earth floats the message of Christ's birth.
Ring, (3) singing, ringing, swinging! Send the tidings far away!
Ringing, swinging, ringing, swinging! Christ was born on Christmas day.

(1) Hand to ear as if listening, while a hidden pupil sounds bells. (2) Arms raised to form steeple. (3) Make motion of pulling bell-rope and keep it up in time till close of stanza.

Then there is the blackboard picture of stockings in a row on a line and colored most gorgeously. The children love to copy this picture on their own blackboard spaces, and every day they join joyously in the stocking song, to the tune of "Lightly Row."

SONG OF THE STOCKINGS

In a row, in a row, dangling, swaying to and fro,
Stockings red, stockings blue, baby stockings too.
Dolls and trumpets, balls and drums, they shall hold when Santa comes.
In a row, in a row, here they wait, you know.

In a row, in a row, oh, what sights they'll see, ho, ho!
In the dark they will hark Santa's coming mark.
They will see him with his pack; they will watch him going back.
In a row, in a row, filled from top to toe.

Another blackboard will bear Santa Claus and his reindeer for that beloved song that goes to the tune of "Jingle Bells."

A SONG OF SANTA CLAUS

December days are keen, but best of all the year;
We love them for they bring the time of greatest cheer;
When from the frozen north, with bells all jingling gay,
Comes Santa Claus, the children's friend, with reindeer and with sleigh.

Refrain—
Jingle bells, jingle bells, jingle all the way,
Hear the merry Christmas bells that sound from Santa's sleigh.
Jingle bells, jingle bells, jingle all the way,
Hear the merry Christmas bells that sound from Santa's sleigh.

His sleigh is loaded full of dolls and games and toys;
He brings them here to give to all good girls and boys.
His reindeer are so fleet they skim o'er land and sea;
His bright eyes twinkle like the stars, his bells chime wondrously.
Refrain.

On another blackboard we must place the dear familiar Santa Claus going down the chimney, from the Augsburg drawing-book, and when

the lessons have been well conned, and the weary little people need a small rest, we will play the Santa Claus game. First, Santa Claus and his eight reindeer are chosen and sent out into the cloakroom, where, by the aid of the wraps there, the small saint is dressed for the occasion. The reindeer are harnessed by taking hold, four on a side, of that fascinating string of sleigh-bells brought to school for just this purpose. Meanwhile, each child in the schoolroom is drawing a stocking on his slate and making believe to hang it up. The schoolroom shades are drawn down and it becomes night. Each small boy and girl goes fast asleep with his head on his desk. Then Santa Claus drives his reindeer in with a gay jingling of bells that pleases the children greatly. He ties the reindeer to the chimney (which is the teacher's desk under ordinary circumstances) and clambers happily over it himself with his pack. Then he slips from desk to desk, making believe to fill the stockings. He then drives the reindeer out again, the curtains are raised and the children spend the next few minutes in drawing upon their slates pictures of the things Santa Claus has brought them. We may have this game again on the last day, but this time the little sleepers are truly surprised, for the wee Santa Claus puts upon each desk a supply of popcorn and candy provided by the teacher, and there is a very happy time in the primary room. On the last day there is brought into prominence also the Christmas tree, drawn upon the blackboard in shaded green, with gay colored lights and toys pictured upon its branches; while beneath it will be laid the gifts that the chubby, stubby fingers have fashioned for the people at home.

Of course there must be a spray of holly drawn on the blackboard, with its glossy green leaves and bright red berries, and there must be a holly song. Let us not leave out one gracious emblem of Christmas, but rather let us associate with each such sweet memories that, seen in after years, they will bring a thrill to the heart and restore the joy of childhood.

HOLLY SONG

(Tune, "Sing a Song of Sixpence.")

Sing a song of holly leaves, so glossy and so green,
Sing a song of berries red, the shining leaves between;
When the winds are keen and chill, and woods are brown and sere,
Brave and bright the holly stays to deck our Christmas cheer.

Chorus—
Holly, holly, brave and bright, we love you one and all.
Jolly, jolly are the hours when holly decks the wall.
Frost and cold may reign outside, but all our hearts are gay,
While the holly wreathes our homes on happy Christmas day.

The exercises will be over at last, the books packed away for the holiday vacation and the little ones sing their goodnight song and file out with glad faces. We have done what we could to make Christmas a happy and blessed time to them, and we believe that, whether they go to homes where the gifts are heaped high on Christmas morning, or to those unfortunate homes where there are no Christmas stockings and no Christmas presents, we have at least helped them to have what is better than any gift, the Christmas spirit.

Christmas Customs in Other Lands

By Katherine Wentworth Rothsay

(If possible have the children who take part in the following exercise dress in the costume of the country he or she describes. Aim to have the pupil use a conversational tone.)

First Pupil—In Holland they do not hang up their stockings as we do on Christmas Eve. Instead, the little Dutch girls and boys put their wooden shoes in the chimney place, the night before Christmas, and the good saint puts some little present in every shoe, unless its owner has been very naughty that year. Then, the naughty one finds an empty shoe, or a little whip, as a quiet hint, in his shoe on Christmas morning.

Second Pupil—In France at Christmas time one will find everywhere representations of the manger in which Christ was born, with figures of Mary and Joseph and the Babe, and with the cattle feeding near. These figures are decorated with flowers, and lighted candles are burned before them. It is from France or Belgium that the hanging of the Christmas stocking comes. In France the Christmas carols are called noels.

Third Pupil—In Italy the Christmas morn is ushered in by the songs and music of the Italian "pifferari." These are Calabrian shepherds from the mountains. They come down into the cities to sing and play before the shrines of the Virgin and Child which are found along the streets. They play also before the shops of carpenters, in honor of Joseph, the carpenter of Nazareth.

Fourth Pupil—In Norway there is a pretty Christmas custom of putting on the roof of a barn or on a pole near the house a large sheaf of wheat, for a Christmas gift to the birds. For birds are loved and protected carefully in Norway, you know. And so the little folks of the air have a great dinner on Christmas Day, in that northern land. I know a poem that tells about their feast. (*Recites*):

THE BIRDS' CHRISTMAS CAROL

Of all the Christmas carols the sweetest one to me
Was one I heard in Norway, far, far across the sea.
It was not a surpliced choir, a hundred voices strong,
But ten thousand little warblers that sang to me that song.

On Christmas Eve the people there, when birds are all at rest,
From their sheaves of wheat and barley brings each his very best.
And to every spire and house-top, every barn and weather-vane,
Every gate-post, every gable, fasten they a sheaf of grain.

When the Christmas sun arises, every sheaf of grain on high
Suddenly bursts forth in music, soaring to the very sky.
And the children run to listen, while the old church steeple sings,
And the air is rife with gladness and is filled with fluttering wings.

So of all the Christmas carols, the most beautiful to me
Was sung by birds in Norway, far away across the sea.

Fifth Pupil—We think that Christmas feels most at home in Germany, for much is made of this time in the Fatherland. You will find the

Christmas tree everywhere. If the family cannot afford a whole tree, there will be sure to be a branch of one, at any rate, hung with a few simple little gifts. On the highest point of the Christmas tree you will often find an image of the Christ child, and sometimes there will be little images below it, of angels with outspread wings, to remind the children of the babe in the manger, and the song the angels sang that Christmas eve so long ago. After the candles on the tree are lighted, the family gather around, and sing the Christmas hymn.

Sixth Pupil—In merrie England, in the olden time, Christmas was a grand festival occasion, celebrated for twelve days, with greens, games, and feasting. The Yule log came to the Britons from their Scandinavian ancestors, who lighted great bonfires in honor of Thor, at the Winter Solstice Feast. The word bonfire is from the French—bon and fire—"a fire made for some publick of triumph," says an old dictionary. And bonfires have been used in England from olden days, on any occasion of rejoicing. It was quite an event when the great yule log was carried to its place.

"Come, bring with a noise, my merrie, merrie boys, the Christmas log to the firing."

And it was to be lighted with the brand of the last year's log, which was carefully preserved for this purpose. The yule log sanctified the home and protected it from evil spirits.

A Christmas Tree Exercise for All Grades

Arranged by Rosemary E. Richards

(A large tree is disclosed. A group of small children join hands and circle around the tree, singing):

SONG TO THE CHRISTMAS TREE

(Air, "Let the Sunshine In," Gospel Hymns.)

Circle round our Christmas tree so bright and gay;
Join our hands and sing a merry roundelay.
Christmas time is here, let joy and pleasure reign round the merry Christmas tree!

Chorus—
Round the merry Christmas tree, round the merry Christmas tree.
Christmas time is here, let joy and pleasure reign round the merry Christmas tree!

Once this tree stood in the forest dark and drear,
Now its branches green are decked, our hearts to cheer,
Christmas time is here, let joy and pleasure reign round the merry Christmas tree! *Chorus.*

Let us come rejoicing at this happy time,
Everywhere 'tis Christma,s in each land and clime!
Christmas time is here, let joy and pleasure reign round the merry Christmas tree! *Chorus.*

LIGHTING THE TREE

(The lighting of the tree may be introduced now, after the opening song, or nearer to the end of the program.)

First Child—
I light you, dear tree, for peacefulness; that its blessings may extend
To all parts of the great, wide world, and may they never end!

Second Child—
I light you, dear tree, for honesty, for truth and justice, too.
Keep us in memory of all that is both good and true!

Third Child—
I light you, dear tree, for wisdom, intelligence and worth,
That cast their helpful radiance upon the whole, round earth!

Fourth Child—
I light you, dear tree, for happiness, for charity and love,
Gifts that are dearer than all else that comes down from above!

Fifth Child—
I light you, dear tree, for goodness, last. May your lights ever be
Sign of the Light that leads us safe to all eternity!

—*Jane Stewart.*

A LETTER TO SANTA CLAUS

(The girl who recites this poem may pretend to read from a letter, beginning with the second stanza.)

Shall I read you my letter to Santa, that jolly, good-natured old man,
Who comes every year with the north wind and brings us the best that he can?

"Dear Santa!" the letter begins with; he knows where I live when I say,
"I thank you for coming last Christmas—please bring me a dolly named May.

"And, Santa, mamma needs a thimble, when she sews pretty dresses for me;
She made me a beautiful pink one, to wear when I go out to tea.

"The baby would tell you what she wants, if she were not too little to write,
So I'll just jot them down with the others—a rattle, and teeth for to bite.

"Our Tom wants to go to the North Pole; he thinks he's a big boy, you know,
He'll need a big sled with bright runners and dogs for to drive o'er the snow.

"Papa didn't say yet what he wants, but, don't you know, he likes to tell
That on Christmas morn he is awakened by hearing the chimes of your bell.

"And kindly remember, dear Santa, the poor children who always do
Look over the cold, frozen snow-flakes, with many a longing for you.

"Now, Santa, this letter is ended; my name at the bottom you'll see,
I'll wait for your coming this Christmas, for I know that you won't forget me."

—*Catherine Dean.*

THIS GLAD CHRISTMAS DAY

(Tune, "When He Cometh.")

Merry Christmas, Merry Christmas, best day of the year.
Oh, be joyful, oh, be joyful! The glad time is here.

Chorus—
Then with hearts full of gladness, we will banish all sadness;
We'll be kind and we'll be thoughtful this glad Christmas day.

Deeds of kindness, deeds of kindness, we'll do for the children,
Little children, little children, children of the poor. *Chorus.*

Christmas fairies, Christmas fairies, we will be this glad day,
And do something for some one to drive care away. *Chorus.*

A SWEDISH LEGEND

They tell a lovely story, in lands beyond the sea,
How when the King of Glory lay on his mother's knee
Before the prophet-princes came, bringing gifts in hand,
The dumb beasts felt the miracle men could not understand.
The gentle, patient donkey and the ox that trod the corn
Knelt down beside the manger and knew the Christ was born.
And so, they say, in Sweden at twelve each Christmas night
The dumb beasts kneel to worship and see the Christmas light.

This fancy makes men kinder to creatures needing care,
They give them Christmas greeting, and dainty Christmas fare;
The cat and dog sup gaily, and a sheaf of golden corn
Is raised above the rooftree for the birds on Christmas morn!
We do not live in Sweden, but we can feed the birds,
And make dumb creatures happy by kindly deeds and words.
No animal so humble, no creeping worm so small,
But that the God Who makes us has made and loves them all!
If we to them are cruel, like Christ we can not be!
And this shall be our lesson from our dear Christmas tree!

—*Our Dumb Animals.*

A CHRISTMAS ACROSTIC

(An exercise for nine children and one more for Fairy Love. Each child carries a large square box of pasteboard shaped to form a lantern. His letter has been cut out of the front, leaving an opening the shape of the letter. Inside the box is an unlighted candle in a candle-stick. The back of the box has an opening through which the candle can be lighted. Children stand in a row in front of table which has a long dark cloth to the floor. Fairy Love is concealed behind table. As each of the nine finishes his recitation he sets down his lantern-box with letter facing audience.)

First Child—
C is for Carols we children will sing; in loud-swelling voices our gladness will ring.

All—
For Christmas must be bright, you know.

Second Child—
H is for Holly with round berries gay; we'll hang it high up for that merry day.

All—

For Christmas must be bright, you know.

Third Child—

R is for Ringing of merry bells clear; we ring in the sweetest day of the whole year.

All—

For Christmas must be bright, you know.

Fourth Child—

I is for Icicles hanging so high; they sparkle when sunbeams shine down from the sky.

All—

For Christmas must be bright, you know.

Fifth Child—

S is for Santa, that dear gracious man; he brings when he comes all the joy that he can.

All—

For Christmas must be bright, you know.

Sixth Child—

T is for Tree, so straight and so tall, of things Santa brings the dearest of all.

All—

For Christmas must be bright, you know.

Seventh Child—

M is for Messages, tender and sweet, which friends send to friends whom they're longing to greet.

All—

For Christmas must be bright, you know.

Eighth Child—

A is for Apples, rosy and round, as we sit by the fire; on the table they're found.

All—

For Christmas must be bright, you know.

Ninth Child—

S is for Sleigh, which swift o'er the snow merry reindeer are drawing; prancing lightly they go.

All—

For Christmas must be bright, you know.

All—

Each of us has brought a share to the Christmas cheer;
Why is it that it is not bright, though it is so dear?
For Christmas must be bright, you know.

Our Christmas is not very bright; what's the matter, say,
Come, good fairies, you all know; tell us now, we pray,
For Christmas must be bright, you know.

(Children sit cross-legged on floor, listening. Chorus softly behind scenes to tune "Home, Sweet Home"):

With all the gifts that Christmas has wherever we rove,
To make the Christmas season bright there's nothing like Love.

Refrain—
Love, love, sweet, sweet love;
To make the Christmas season bright,
There's nothing like Love.

(All the children call, looking around them)—

Come then, Fairy Love, and make our Christmas bright.

(Fairy Love comes from behind scenes. She is in sparkling white, with wings. She carries a long white wand. She floats daintily once or twice around platform while chorus behind sings the tune only, without words of the verse. When they come to the refrain, the chorus sings the words, while Fairy Love stands in front of table where are the letters making the word Christmas. She waves her wand over the letters, keeping the exact rhythm of the music. While she is doing so, someone who has been concealed behind table lights each candle, unseen by audience, behind the letters, thus making Christmas "bright," as if by fairy's influence. Children stand and sing refrain with chorus, then turn and march off platform, humming tune as they go, followed by Fairy Love.)

—*Ella M. Johnston.*

CHRISTMAS JOY

(Tune, "Good Time Coming.")

There's a gladness all around! Christmas joy!
There's a gladness all around! Christmas joy!
Smiles can easily be found, mirth and happiness abound!
Christmas joy, Christmas joy, Christmas joy, joy, joy!

There's a bustle through the street! Christmas joy!
There's a bustle through the street! Christmas joy!
Bundles, bundles do we meet, laughing crowds and tripping feet!
Christmas joy, Christmas joy, Christmas joy, joy, joy!

Savory odors fill the air! Christmas joy!
Savory odors fill the air! Christmas joy!
Busy housewives everywhere for their friends a feast prepare.
Christmas joy, Christmas joy, Christmas joy, joy, joy!

MY CHRISTMAS STOCKING

I found in my stocking at Christmas some candy, a top, and a ball,
An orange, a watch, and a trumpet, two little white lambs in a stall,
A whistle, a knife, and a pencil, a lion to squeeze and he'd roar,
And I think, if my stocking was longer, that Santa'd have put in some more.

HOW SANTA CLAUS CAME

Papa says when he was a boy the chimney was so wide
That Santa Claus with his big pack could crawl right down inside.
But we are living in a flat, and ours is not one bit like that.

How Santa Claus can squeeze through here, I'm sure I cannot see.
Papa says it's all because we use steam heat. Dear me!
I wish I lived in good old days, when things were done in easy ways.

Papa says, though, he is quite sure old Santa will get through.
If 'tis new-fashioned times, I think he'll know just what to do.
He'll see our name down by the door and press the button of our floor.

And so I'll stay awake and let him in myself; 'twill be
Such lots of fun (*closes eyes for a second*). I've been asleep: now papa
laughs at me
Because I did not see the way old Santa came this Christmas day.

—*Susan T. Perry.*

A NOTE TO SANTA CLAUS

Upon a snowy Christmas eve in line the stockings hung;
Puss lay asleep upon the rug, the clock tick tocked and swung
Its heavy pendulum to and fro, the hands went round the face,
And marked the numbers and the hours, as they flew on apace.

The clock is striking out the hour, 'tis twelve o'clock it tells,
When out upon the midnight clear come merry sounds of bells.
Look! down the chimney black and grim, St. Nick and pack appear;
He, one by one, the stockings fills, then cries, "What have we here?"

For there upon the mantel shelf, the last one in the row,
Was hung a stocking, oh, so big! with note pinned to the toe.
"What's this?" cried Santa with a laugh, as he the note did spy.
"To Santa Claus from the North Pole." I'll peep as I go by.

And as he read, his eyes grew bright, he smiled and bobbed his head;
For in that note pinned to the toe this kind request he read:
"Dear Santa, will you kindly fill this stocking for the poor;
And give us less this Christmastide? Signed, Willie and Fred Moore."

"Ho, ho!" said Santa with a smile, "kind little folks live here;
This stocking will I fill to top with loving, hearty cheer;
A happy Christmas will I leave to Willie and Fred Moore,
Who 'mid their joy did not forget a stocking for the poor."

—*Kindergarten News.*

OLD SANTA CLAUS

(Tune, "Rally Round the Flag.")

Old Santa Claus will come tonight, and a Christmas greeting bring.
Jingle, jingle, jangle, jingle!
We'll greet him with a hearty cheer, and Christmas anthems sing.
Jingle, jingle, jangle, jingle!

Chorus—
O'er mount and through valley the clang can be heard.
The hoofs of the reindeer the fleecy snow has stirred.
Old Santa Claus will come tonight. Oh, hear the sleigh bells ring!

He's sailing through the frosty air, to north, south, west and east.
Jingle, jingle, jangle, jingle!
And offers gifts from out his pack to the highest and the least.
Jingle, jingle, jangle, jingle!

Chorus.

When on the roof the Saint doth bound and down the chimney flies,
Jingle, jingle, jangle, jingle!
He fills our stockings to the top, and a "Merry Christmas!" cries.
Jingle, jingle, jangle, jingle!

Chorus.

—*Bertha H. Vanderpool.*

A White Ribbon Day

By Annie Stevens Perkins

(The room may be made beautiful with flowers and pictures, bunting and flags. Streamers of white crepe paper and festoons of bunting and white crepe paper ribbon can also be used effectively. Each pupil should wear a knot of white ribbon, and each guest be presented with a souvenir tied with white ribbon, more or less elaborate. Any class who gives the exercise, or any part of it, can furnish a written souvenir program for each guest.)

TEMPERANCE FLAG SONG

(To be sung to the tune of "Battle Hymn of the Republic." Each pupil holds a flag and waves it high at the one reference in each verse to the flag or "Columbia." The chorus should be sung as it is usually given, "Glory, glory, hallelujah, etc.")

Beneath the flag we all revere, our country's banner bright,
We take our stand for purity, to battle for the right;
Until the Day of Joy shall dawn upon our longing sight,
As we go marching on. *Chorus.*

Because we love our country dear, we long to see her free
From evils that debase and mar her true prosperity.
Till none can any stain or blot upon Old Glory see,
Would we go marching on! *Chorus.*

Oh, hearts that love the "Spangled Stars" are with us, as we pray,
And visions fair, prophetic, still sustain us on the way,
As, confident in hope and trust, we go to meet the day,
With courage marching on! *Chorus.*

And soon the time shall surely come when in her holy might,
Columbia shall speak the word and set the evil right,
When over all the gloom and grief shall stream the golden light,—
O Day, come hastening on! *Chorus.*

ADDRESS OF WELCOME

(This may be written and recited by one of the older pupils. Choose one from a family interested in Prohibition, who is conversant with the facts of the great movement and who is enthusiastic.)

OUR HEROES

Here's a hand to the boy who has courage
  To do what he knows to be right.
When he falls in the way of temptation
  He has a hard battle to fight.
Who strives against self and his comrades,
  Will find a most powerful foe;
All honor to him if he conquers,
  A cheer for the boy who says "No!"

There's many a battle fought daily
  The world knows nothing about;
There's many a brave little soldier

Whose strength puts a legion to rout.
And he who fights sin single-handed
Is more of a hero, I say,
Than he who leads soldiers to battle,
And conquers by arms in the fray.

Be steadfast, my boy, when you're tempted,
And do what you know to be right;
Stand firm by the colors of manhood,
And you will o'ercome in the fight.
"The Right" be your battle-cry ever,
In waging the warfare of life;
And God, Who knows who are the heroes,
Will give you the strength for the strife.

—*Eben E. Rexford.*

OUR GREAT MEN AND TEMPERANCE

(A Question and Answer Exercise)

Leader—We all like to hear about people to whom the world looks with pride because of their achievements. Will someone tell us what John Ruskin said about the liquor traffic?

Pupil—John Ruskin said, "The liquor system is one of the most criminal methods of assassination for money ever adopted by any age or nation." He also says, "It is very Utopian to hope for the entire doing away with drunkenness and misery; but the Utopianism is not our business, the work is."

Leader—What was the attitude of Abraham Lincoln regarding intoxicants?

Pupil—Once when Abraham Lincoln was a member of Congress a friend criticised him for his seeming rudeness in declining to taste the rare wines provided by their host, urging as a reason for the reproof, "There is certainly no danger of a man of your years and habits becoming addicted to its use."

"I mean no disrespect, John," answered Lincoln, "but I promised my precious mother a few days before she died that I would never use anything intoxicating as a beverage, and I consider that promise as binding today as it was the day I gave it."

"There is a difference between a child surrounded by a rough class of drinkers and a man in a home of refinement," insisted the friend.

"But a promise is a promise forever, John, and when made to a mother, it is doubly binding," replied Mr. Lincoln.

Leader—Will someone please give the Battle of Manila incident?

Pupil—At Canton, Ohio, in teaching the temperance lesson in Sunday School in one of the local churches, one of the teachers was met with the declaration that Admiral Dewey gave his men liquor frequently during the battle of Manila. She was sure it was not true, but did not know that the statement was based on the fact that the Spanish admiral in the battle of Santiago gave his men liquor every half hour or so during that famous battle. The young men got the Spanish admiral mixed up with Admiral Dewey. She wrote Admiral Dewey, and received the following reply:—

"Dear Madam: I am very glad to have the opportunity of correcting

the impression which you say prevails among your Sunday school scholars, that the men of my fleet were given liquor every twenty minutes during the battle of Manila Bay. As a matter of fact, every participant, from myself down, fought the battle of Manila Bay on coffee alone. The United States laws forbid the taking of liquor aboard ship except for medicinal uses, and we had no liquor that we could have given the men even if it had been desired to do so.

Very truly yours, George Dewey."

Leader—One of our most noted men is the capitalist, John Pierpont Morgan. Mr. Morgan's grandfather was a noted writer of verse and he used his talent for the bettering of the world. I will ask you to sing three verses of John Pierpont's "Cold Water Army Song,"—there are six verses in all.

A COLD WATER ARMY

(Sung to the tune of "Auld Lang Syne" by the school.)

Shall e'er cold water be forgot when we sit down to dine?
Oh, no, my friends, for is it not poured out by hands divine?
Poured out by hands divine, my friends, poured out by hands divine.
From springs and wells it gushes forth, poured out by hands divine.

Cold water, too (though wonderful, 'tis not less true, again),
The weakest of all earthly drinks doth make the strongest men.
Doth make the strongest men, my friends, doth make the strongest men.
Then let us drink the weakest drink, and grow the strongest men.

Then let cold water armies give their banners to the air;
So shall the boys like oaks be strong, the girls like tulips fair.
The girls like tulips fair, my friends, the girls like tulips fair.
The boys shall grow like sturdy oaks, the girls like tulips fair.

—*John Pierpont.*

Leader—Will someone relate the Rockefeller wedding incident regarding wines?

Pupil—At the wedding of John D. Rockefeller, Jr., at Providence, Rhode Island, no wine was served, at the request of the bridegroom. There were nearly 1,000 persons present at the reception, and presents amounting in value to $700,000 were received.

Leader—We think of the Germans as drinkers of beer. Is temperance sentiment aroused yet in Germany?

First Pupil—The German Emperor's household is conducted on lines of almost austere frugality, and the crown prince not only practiced "plain living and high thinking" as a matter of early training, but his physical system was so evenly balanced that even a moderate quantity of alcoholic liquid disturbed its equanimity. When he first went to the Bonn University he refused to join his companions in the Borussia Corps, in their drinking bouts. His refusal caused the students to formulate a protest to the Kaiser himself against the unsociability of his heir. The crown prince had an interview with his father on the subject, and the Emperor declared to the students that they were injuring their health by inordinate beer-drinking. His Majesty further denounced their practice of forcing one another to drink enormous mugs of beer at one draught as a penalty for infringing their by-laws.

Second Pupil—The Professors of the University of Breslau issued an appeal to the student body against the abuse of alcohol, in which is the following: "Fellow-students! It is not our object to curtail the joys of the student life, and the drinking and the singing belonging thereto; we only desire to warn you against intemperance in the use of spirituous liquors. Their danger is too great, and the evil effects on mind and body cannot be made good. Only ask your comrades who study medicine, who see the effects demonstrated in their clinics! The man who gets drunk is a slave. Do not submit to forced drinking—it is immoral. Do not be ashamed to resist, but on the contrary count it a point of honor to withstand temptation to drink. Drinking is no sport; there is nothing either glorious or helpful in it; the rivalry to excel others in it is unworthy of students. Leave the drinking duels to the hard drinkers who often risk their lives in this method of drinking. Do not drink before the day's work has been accomplished. It has been proven scientifically that every alcoholic drink, even in small quantities, interferes with the power of attention. Therefore the 'morning pint' is to be condemned. Do not allow it to have a place in your friendly meetings!"

Leader—Will some one please tell us how the great explorer Nansen regarded the use of alcoholic beverages?

Pupil—All boys and girls have heard of the great Norwegian explorer, who a few years ago got nearer to the North Pole than anyone had ever got before, and who, after untold sufferings from frost and icebergs, returned to his famous vessel, the Fram. Well, Dr. Nansen, when a guest at a dinner of medical men and other scientists, at Munich, was asked, "Did you take any alcohol with you when you left the Fram to make your heroic expedition by sledges?" "No," said Nansen, "for if I had done so, I should never have returned."

THE PANTHER

A panther is loose in the haunts of men, strong, crafty, and cruel, and none may know
What wooded valley shall hold his den, or by what paths he will come and go;
In the shaded tree boughs he may lie concealed, in wayside brambles, in flowery dell;
The father has taken his gun afield, and the mother watches the children well.

The panther is loose! He has put to flight all zest of pleasure, or gain, or strife;
Somebody's child may be killed outright, some one be mangled or maimed for life.
So every man to the rescue springs, armed and vigilant, heart and brain
Spurning the claims of lesser things, till the hidden menace be caged or slain.

But what of the enemy, fiercer far, who roams at will through the city street,
Who lurks where the seekers of pleasure are, who enters the home with noiseless feet?
The husband is shamed by his precious wife, the mother moans o'er her bright boy's fall,

And orphans weep, while crime and strife and murder and suicide end it all.

Birth, beauty and talent before him fall; he conquers the mighty again and again;
Will you guard by law King Alcohol? Will you set a price on the souls of men?
You would save the child from the panther's jaws; will you leave him now to a fate far worse?
In the strength of God, for a righteous cause, arise and conquer the liquor curse! —*World's Crisis.*

THE INDUSTRIAL SIDE OF THE MATTER

(A Question and Answer Exercise)

Leader—What strong, new ally has the temperance movement?

Pupil—The business employer. Let me read from "The New Voice." "The drink traffic is on its way to extinction. The protest of science, the appeals of philanthropy, the plea of womanhood, the wide sweep of temperance education are having their effect. The answer to prayer is near. Not always does Jehovah answer with fire and thunder and march of armies, but often by silent emphasis of natural laws. The wrong and the curse suddenly find the universe embattled against them. When the business interests of this business nation have no use for drinking men, then the drink traffic will have to go. And that time is fast drawing near."

Leader—What have the great railroad corporations to say in the matter?

Pupil—There is one general rule regarding temperance on all railroads in the Eastern States, which provides that no employee shall take a drink while on duty or come on duty under the effect of liquor. There is a further rule that men who make a practice of taking intoxicating liquor, even when off duty, shall be subject to dismissal. This applies especially to all men who are engaged in the operation of trains. There are 30,000 railway workers in Greater New York.

Leader—What noted pianoforte manufacturers have stringent rules enforcing temperance?

Pupil—The Henry F. Miller Co., of Boston, writes in reply to a question asked regarding the matter: "We do not intend employing anyone having the drink habit. We practically require total abstinence while on duty. We make inquiries in regard to drinking habits when employing new men. It is not a question of giving preference to the moderate drinker; we simply will not have a moderate drinker in our employ. Our business requires men who have clear heads, and we do not propose to have those who are all muddled up with drink."

Leader—We would like to hear a word from other employers.

First Pupil—The Bissell Chilled Plow Works, Indiana, well known to agriculturists, says: "In employing new men the first question we ask is whether they drink; and next, whether they gamble. We always give a total abstainer the preference over even a moderate drinker. In promoting men, we never promote a drinker, because his habits are sure to injure him sooner or later, and it is a waste of time and money to try to make anything out of him."

Second Pupil—The Hunter Arms Co., of Fulton, N. Y., wrote in reply to one of the "New Voice" letters:

"First of all, while we do not run our factory, of course, as a reformatory establishment, we do discriminate against a drinking man very strongly; yet at the same time we have always done our best, where a poor fellow came under the drinking habit, to reform him, if there was any such thing. We always look into, not only the question of the drinking habit, but every other question in connection with a man's character, when he comes into our employ:

Third Pupil—There are many firms on record as preferring the total abstainer, if not wholly refusing to employ a moderate drinker. Of reasons publicly given, these are very suggestive: (1) There is a much greater liability of having accidents if men use alcohol. (2) There is not the quick wit, tact and courtesy in dealing with customers that clear brains command. (3) A drinking man is not to be depended upon to attend to business regularly. (4) The work of even a moderate drinker is apt to be inferior. (5) It is not safe to give a drinking man access to money or to trust him with care of animals.

Leader—In summing up the matter of employment let me read a word from "The Interior":

"Under old business methods a young man who sought employment in some great house must appeal to his friends for 'bonds.' Today he must appeal to a guaranty company; and the first question asked him is, 'Do you gamble?' The second is, 'Do you drink?' If he cannot answer 'No' to each, and back up his reply by the evidence of his friends, he may pound stone but he can not handle cash. The Sunday school has now a powerful assistant in the packing house and the bank. The area in which a young man may now sow his wild oats is being narrowed every year, and the young man who 'must have his fling' may have it out on the levee, but not on Wall Street. Fathers and mothers do not send detectives to the race track to see who is betting on the horses there, but the bond companies do; and many a young fellow who sneered at his mother's tearful entreaty has listened very humbly to the words of the president of the company."

THERE ARE TEARS IN MY HEART

There are tears in my heart today, today,
  There are tears in my heart today,
For the lonely mothers and empty homes,
  Since the tall sons went away
To strive till they carve an honored name
On history's page in the hall of fame;
  But my heart is in tears today.

There is pride in my heart today, today,
  There is pride in my heart today,
For the courage and strength of our bonny boys,
  And the manhood they display.
Our nation's honor they safely hold—
Our mothers' sons, both true and bold—
  In my heart there is pride today.

There is dread in my heart today, today,
  There is dread in my heart today,

For the conflict of life that is bloody and fierce—
For the enemy's troops in array;
For the hidden darts and the pitfalls deep,
And the treacherous traps the demons keep—
In my heart there is dread today.

There's a prayer in my heart today, today,
There's a prayer in my heart today,
That the tears and the faith and the mothers' love
May keep from going astray;
That God in His patient care may hold
All mothers' sons, with His love enfold—
In my heart is a prayer today.

—*Helen F. Boyden.*

THE JOHN QUINCY ADAMS LETTER REGARDING TOBACCO

The following letter, written years ago by a former President of the United States, John Quincy Adams, to Rev. Dr. S. H. Cox, in his day a famous Presbyterian divine of Brooklyn, is well worthy of study by the young men of today:

"Dear Sir:—I have received your letter of the 13th inst., and shall deem myself highly honored by the inscription to me of your introduction to the proposed publication of the Rev. I. B. Lane's work on 'Tobacco and Its Mysteries.' In my early youth I was addicted to the use of tobacco in two of its mysteries—smoking and chewing. I was warned by a medical friend of the pernicious operation of this habit upon the stomach and the nerves; and the advice of the physician was fortified by the results of my own experience. More than thirty years have passed away since I deliberately renounced the use of tobacco in all its forms; and although the resolution was not carried into execution without a struggle of vitiated nature, I never yielded to its impulses; and in the space of three or four months of self-denial the tobacco lost its stimulating power, and I have never since felt its loss as a privation. I have often wished every individual of the human race affected with this artificial passion could prevail upon himself to try but for three months the experiment which I have made; I am sure that it would turn every acre of tobacco land into a wheat field and add five years of longevity to the average of human life.

"I am, with great respect, dear sir, your friend and Christian brother,
John Quincy Adams."

SELECTED BRIEFS

1. At the great banquet given at Berlin to the famous De Wet, general of the Boers, while champagne was freely used, the brave Boer general drank nothing but water through the whole banquet.

2. Mrs. John A. Logan says that one has only to go to Turkey, Egypt, Russia, Spain and Spanish-American countries to be impressed with the power of cigarettes to dwarf a people mentally, morally and physically. If the Americans do not listen to the pleadings of the benefactors of the nation and institute some measures whereby the cigarette mania is arrested and cured, the next generation will demonstrate the fatal work the cigarette is doing for the American race. Sad as the physical consequences are, they are nothing compared to the mental destruction and total moral depravity. Persons who smoke cigarettes

may be assured of the deadening of their moral sensibilities. They lose all delicacy of feeling, and are influenced only by the meaner and lower instincts, and are indifferent to the higher things of life.

3. It is said that the late Dr. Kidd was once so strenuously pressed by his drunken beadle to drink with that reckless personage that he finally so far yielded to the unwelcome entreaties as to say, "Oh, aye, Jeems, I'll come wi' ye, an' I'll drink like a beast to please ye." So the two went into the inn together. But much to the disgust of Jeems, the doctor filled a glass with water and drank it. "Hoots!" responded the dismayed beadle. "Ye said ye wad drink like a beast, doctor." "Aye, Jeems, an' so I have," was the dignified reply; "for ye know a beast is wiser than a man, an' drinks what's gude for it—an' that's cold water."

4. Men often laugh at a boy who will tug a sled for an hour to reach a summit from which he will slide in a minute, but he is a philosopher to the man who does hard work for six days that he may on Saturday night turn his coined sweat into the till of a saloon.

TEMPERANCE THOUGHTS

Here's a sentence to remember, be it April or December,
Be it any kind of weather—*Rum and Ruin march together.*

Here's a line for you to ponder, be you here or be you yonder,
Be you wed or be you single—*Wine and Wisdom never mingle.*

Here's a warning—don't forget it; if you do you may regret it,
Learn it tho' its truth surprises—*Liquor always brutalizes.*

—*Susie M. Best.*

TEMPERANCE SONG

Spurn, oh, spurn the ruby goblet, tho' in seeming it is fair.
Underneath its smile and sparkle lurks the demon of despair.

Spurn, oh, spurn the ruby goblet; all its pledges are a lie.
They who learn to love it seldom break their thongs until they die.

Spurn, oh, spurn the ruby goblet; it is crime's confederate,
For it blunts the voice of conscience, and arouses feud and hate.

Spurn, oh, spurn the ruby goblet; 'tis the menace of our land;
Let us weld ourselves against it in a firm united band.

—*Susie M. Best.*

DECISIONS

(A Closing Concert Recitation)

As we journey through the world from day to day,
Many choices, every hour, we must make.
We must ever be deciding, as we journey on our way,
What shall be the next direction we're to take.

Little acts seem unimportant, yet, in all,
We are showing what we are by what we do.
It is sad to be ensnared in any baneful habit's thrall,
But delightful when we grow by being true.

As we journey then in carefulness along,
May we learn to be a blessing as we go!
May we ever greet the world with love's own grateful, happy song—
We shall never pass this way again, we know.

A Colonial Tea Party

By Alice Cook Fuller

(For any number of girls. No costuming is required beyond a kerchief and a tiny frilled cap, which may be made in half a minute from a three-inch square of white crepe paper. If the hair could be dressed high it would add to the effect.)

SONG OF THE DAMES

(Air, "Yankee Doodle.")

Oh, have you heard the news today (1)
About the ships of tea, dear?
The British thought to have their way (2)
In spite of you or me, dear!

Chorus—

(3) We're only dames! We can but do
Our best—or what we think it;
The tea is taxed. (4) We here do vow
That we'll refuse to drink it!

They brought the ships and anchored them (5)
Before our very sight, dear!
(6) But let me whisper—there's a plan
To vanquish them tonight, dear. *Chorus.*

Within the harbor dark, tonight, (6)
Our good men all will go, dear,
And every chest of British tea (7)
Into the water throw, dear. *Chorus.*

We'll do our best to help our land— (8)
To make her fully free, dear.
(9) We may not fight—we'll take this stand—
We'll drink no British tea, dear. *Chorus.*

MOTIONS

As girls enter they carry hands folded at waist line. (1) Raise forefinger of right hand. (2) Hold hands up, palms outward. (3) All join hands together. (4) Stamp feet, and fold arms across chest. (5) Extend arms front, palms up. (6) Right hand at one side of mouth. Lean forward confidentially. (7) Motion of tossing with both hands. (8) Shake hands with each other. (9) Hold right hand up over shoulder, palm out.

How We Kept Longfellow's Birthday

By M. I. Jones

The last birthday of the month! I had no time for another bit of outside work that February. But the longer I thought, the more certain I became that a celebration of Longfellow's Birthday we might and must have, but with an elimination of that most troublesome element—the time. It should be, in so far as possible, a spontaneous affair.

One morning, after a brisk discussion about our favorite poet and the discovery that early in the following week came the twenty-seventh, his birthday, the enthusiasm became boundless when I said, "We

will have a birthday party, then! At birthday parties we like to bring gifts, so each of you may bring to us a stanza of Mr. Longfellow's poetry, well learned, or possibly a poem entire." Every face was aglow with expectation and purpose, for each child knew that here was something to do which he could do. The only parts which I allotted were those in reference to Longfellow's life, and these were not to be read but told in the child's own language.

Upon the morning of our party, I explained that they might invite the Fourth Grade from the room below, and that our work for the language period was to be the writing of the invitations, which were to be sent to the teacher of the invited class (who had previously agreed to the plan). In the afternoon at three o'clock room was made for our guests, who arrived promptly and took their seats, oh, so quietly!

The souvenirs I had previously prepared, by printing with red ink on white candy lozenges the words, "Longfellow Party, Feb. 27, 1906." One of these was placed on each desk, with two cinnamon candies, the latter of which were for a "treat." These and the copying of quotations on separate sheets of paper illustrated by prints, for the Longfellow Quotation game, to make each sheet as attractive and intelligible as possible, were the only work I had to do in preparation. Yet the party was even more enjoyable than other celebrations of greater consideration.

A LONGFELLOW'S BIRTHDAY PROGRAM

(1) Stories of His Life—(*a*) Childhood, (*b*) School, (*c*) Travel and Works, (*d*) Life at Home, (*e*) Death (all told in child's own language); (2) "Paul Revere's Ride;" (3) "Hiawatha's Sailing;" (4) "The Children's Hour" (by school); (5) "A Rainy Day;" (6) "The Arrow and the Song;" (7) Quotations by School; (8) "Wreck of the Hesperus;" (9) "The Village Blacksmith;" (10) "Come to Me, O Ye Children" (by school); (11) Longfellow's Quotation Game.

GAME FOR LONGFELLOW'S BIRTHDAY

(Ten sheets of paper are pinned around the room, each with a quotation from Longfellow's writings on it. The children pass in line and examine each, writing on the slip of paper provided for the purpose the poems from which they were taken. A simple prize may be awarded to the boy and girl who have the longest lists.)

1. The skipper had taken his little daughter
   To bear him company.

2. Louder and ever louder a wail of sorrow and anger,
   And, by one impulse moved, they madly rushed to the doorway.
   Vain was the hope of escape.

3. Ye are better than all the ballads
   That ever were sung or said.

4. Stood the wigwam of Nokomis.
   Dark behind it rose the forest,
   Bright before it beat the water,
   Beat the clear and sunny water.

5. For his heart was in his work,
And the heart giveth grace unto every Art.

6. I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

7. Week in, week out, from morn till night,
You can hear his bellows blow.

8. Be still, sad heart, and cease repining;
Behind the clouds the sun is shining.

9. On the eighteenth of April, in seventy-five,—
Hardly a man is now alive
Who remembers that famous day and year.

10. As he entered the house, the hum of the wheel and the singing ceased;
"I have been thinking all day," said gently the Puritan maiden,
"Dreaming all night of the hedge-rows of England."

ANSWERS

1. Wreck of the Hesperus. 2. Evangeline. 3. Come to Me, O Ye Children! 4. Hiawatha. 5. Building of the Ship. 6. Children's Hour. 7. The Village Blacksmith. 8. The Rainy Day. 9. Paul Revere's Ride. 10. Courtship of Miles Standish.

A Valentine Party

By Mrs. F. L. Marshall

All through the day a suppressed excitement and happy anticipation permeated the atmosphere in Room One. The big valentine box, decorated with red hearts and crepe paper bows, stood on a table at the side of the room, and at the intermissions received its quota of valentines, some home-made, some made at school during the construction work period, and some "store" ones. Of course the teacher had seen to it that every child, no matter how unpopular, was remembered. When half an hour before closing time came, books were put away neatly, and forty eager children sat "tall" with hands clasped on the desk before them. Then the fun began. A big circle was formed and the tiniest girl, blindfolded, stood in the center with four red hearts in her hand. While the teacher played a familiar folk-song the children circled and sang—until the music stopped. Then dead silence while the mite in the center went "north, south, east, and west, to find the one who could pass the best," the first one she touched on each side of the circle taking a heart. Four happy "passers" with the hearts pinned on their bosoms began at once distributing the valentines to the children seated in their kindergarten chairs around the wall.

At the end of ten minutes the circle was again formed, the tiniest boy this time in the center, and four different "passers"—coveted position—chosen as before. In ten minutes more all the valentines were distributed and the children marched to their own seats with their treasures. For the remaining few minutes they sang—never better, never more happily—for the visitors who had come, and recited in concert or individually poems learned in language work, an im-

promptu program. After singing their good night song, the children passed smilingly out.

The last echo of the improvised party came when the "worst" boy popped his head in at the door as the teacher stood surveying her "lion's share" of valentines upon her desk, and called winningly, "Good-night, Miss D. Thank you for my valentine. I'm goin' to take my reader home, an I'll 'sprize you tomorrow!" He proudly wore his "passer" badge where she had pinned it on his coat for weeks, until it wore out and fell off; and that little penny valentine seemed the opening door into the really generous, devoted heart hid under his ragged coat.

Valentine Pieces to Speak

A VALENTINE EXCHANGE

(Two little girls, wearing bows at the backs of their heads and each one carrying a valentine, appear at opposite ends of the platform. Each in turn recites her verse and advances to the center of the stage, acting out, meanwhile, the motions suggested by the lines. At last they fall upon each other's necks, pin their valentines to each other's hair ribbons, and go on their way, but when they discover the valentines, they wheel about, run into each other's arms again, and then skip together from the platform.)

Cora—

Here's a valentine for Dora
From her little playmate, Cora;
Mother bought it in the city,
And I'm sure she'll think it's pretty.
To the door I'm going to pin it,—
There she is, this very minute!
I must hide it! no, she'll spy it,
So it is no use to try it!
I must give it on the sly, then,
So she'll find it by and by, then;
Oh, I know how I can do it!
And I think she won't see through it.

Dora—

Here's a valentine for Cora
From her little playmate, Dora;
I am sure she'll love it dearly,
Though it's made a little queerly;
To her door I'm going to pin it,
There she is this very minute!
I must hide it! no, she'll spy it,
So it is no use to try it!
I must give it on the sly, then,
So she'll find it by and by, then;
Oh, I know how I can do it!
And I think she won't see through it.

—*Martha Burr Banks.*

HIS MESSAGE

What shall I send for a valentine?
I want a rose or a blossoming vine.
I haven't even a little gold heart,
Stuck through and through with a shining dart;
Or a silver cupid with gauzy wings,
Or any of those most beautiful things.
O dear! O dear! what luck is mine!
I've nothing to send for a valentine!
I might write a verse, but I don't know how!
And all I can draw are a pig and a cow!
A candy heart would be very nice,
Or a lovely cake all sugar and spice!
But then, I haven't a single cent,
And you can't buy things with money you've spent!
I've got some paper, all pinky-white,
And this is what I've decided to write:
"Love—Love—Love—Love," all over the sheet,
Then mother will think her valentine's sweet!

—Emma C. Dowd in "The Youth's Companion."

FUNNY VALENTINES

I've given the funniest valentines
To every one today;
A chicken bone to Doggie Frisk,
Some milk to Pussie Gray.

Some oats to Billy White, the horse,
Some cake to Dick, the bird;
I guess they like their valentines,
For no complaints I've heard.

—Virginia Baker.

FOR VALENTINE'S DAY

Out of a snow-cloud cold and gray
Something dropped on St. Valentine's day,
Whirling and twirling, and soft and light,
Like little wee letters, all dainty and white;
And I guess the sky children were sending down
Their valentines straight to the children in town.

—Youth's Companion.

THE VALENTINE GARDEN

There is a garden far away,
Where never a chill wind blows,
Where hover bird and butterfly,
'Tis sweet with the scent of the rose;
There, in the garden over the sea,
Grow flowers of rare perfume,
Roses, pansies, and mignonette,
'Tis there the Valentines bloom!

—Virginia Baker.

The Forest's Champion

By Lettie Sterling

ARBOR DAY SONG AND DRILL

(For this exercise are needed boughs or sticks or twigs, which have the appearance of having been blown from a large tree by the wind. Each child taking part requires two. Let the children march in as if ready to work in dooryard or garden, some carrying rakes, some spades, some watering-pots, some baskets. The girls wear sunbonnets or large garden hats, and the boys wide-brimmed, farmer-looking hats. All wear old gloves to protect the hands from the roughness of the boughs they must handle through the exercise. After entering they place the rakes and spades, etc., in a convenient corner, and the prelude to the song is played while they get into position. If it is wished, the school, or a selected chorus, may sing the words while those in the exercise do the pantomine part. Using the boughs as dumb bells, a dumb bell exercise could be given before the song is sung.)

(Tune, "Bring Back My Bonnie.")

The wind (1) rushes down through the branches, (2)
Like mowers at work 'mong the grain; (3)
The little end limbs may be snapping, (4)
But trunks quite unshaken remain. (5)

First Chorus—

Great trees, (6) strong trees, (7)
Still do you stand (6) in your beauty rare, (7)
Though winds, (5) fierce winds, (7)
With trumpets the (6) battle declare. (7)

(1) Sing the "w" of "wind" with the mouth in a whistling position. Prolong the sound as long as possible. (2) Extend arms full length from the shoulders, slanting them somewhat. Place left arm, which must slope from left to right, under the right arm, hand under hand, boughs grasped in middle, lying parallel to arms, pointing outward. Bring arms, with a strong sweeping motion, beginning with a jerk from the shoulders, swiftly toward left. Do this twice, beginning on "The" and "through." (3) Using the boughs or sticks as handles of imaginary scythe, imitate the mowers. (4) Have the boughs cut or sawed so that there are several places where they may be snapped asunder with little effort. Scatter little broken ends. (5) Arms rigidly horizontal, held front in straight lines from shoulders, boughs rigidly perpendicular, grasped in the middle, whole attitude strained, whole body tense. This position continues throughout the whole line. (6) Arms above head, boughs horizontal, ends touching, sway easily and gracefully to right. (7) Sway left. Be sure to sway exactly on time so that rhythm may not be broken.

The wind (1) rushes down through the branches, (2)
How loud is its war-cry and song!
The (8) leaves to the (9) music (10) are (11) dancing,
They (8) know that the (9) tree trunk (10) is (11) strong.

(Repeat *First Chorus.*)

(8) Cross right foot over left with graceful, sprightly movement, at the same time crossing right bough over left. (9) Right foot and right bough are brought back to place. (10) Cross left foot over right, and left bough over right. (11) Left foot and left hand are brought back to place. The numbers indicate approximately the time for the crossing and uncrossing. Allow the children to do this in the easiest way, the most natural, but at the same time insist upon accurate time and perfect concert of action.

The wind (1) rushes down through the branches, (2)
The strength of the forest to try,
The (12) boughs may be bending and twisting,
But (13) still they the tempest defy!

(Repeat *First Chorus.*)

(12) Left hand, holding bough, on left hip, arm akimbo; right arm curved over head, holding bough; and while the arms are thus held, bend and twist trunk toward left as far as possible, twist neck toward the left also, but keep face so eyes look forward, and the curved right arm makes a frame for the face. The attitude is to suggest the twisting branches bending during a windstorm. (13) Right hand, holding bough upon right hip, right arm akimbo; left arm held in a curve overhead to form a frame for the face, as if it were in a picture; and while arms are in these positions, bending slightly, turn trunk toward the right, bringing left shoulder far to the right, but holding face so that it looks like a framed picture. The attitude for twelve and thirteen are just the same, but the two descriptions are given to make directions more clear.

The wind (1) rushes down through the branches; (2)
The forests, resisting (5) the gales,
Must yield to the blows of the woodmen, (14)
Oh, axes, how cruel are your tales! (15)

Second Chorus—

Great trees, (6) strong trees, (7)
Children (16) are coming your cause to plead!
Forests, forests, (17)
Your sighs of despair we will heed.

(14) Imitate the motions of men felling trees with axes. (15) Boughs drooping, arms relaxed, head limply bent toward chest, whole attitude one of sadness and dejection. (16) Mark time audibly and visibly, imitating a spirited march toward a desired object. Boughs are held on shoulders for this. (17) Hold both arms akimbo for the remainder of this chorus.

The wind (1) rushes down through the branches, (2)
And scatters (18) the fragments around;
We gather (19) to wave (20) them like banners,
The trees have a champion found! (21)

Third Chorus—

Great trees, (6) strong trees, (7)
Now comes (22) a champion stanch and true!
Greet her! (23) Greet her! (23)
To Arbor Day homage (24) is due!

(18) Cast right hand bough out of the hand. (19) Bend to pick up the fallen boughs. (20) Both boughs in right hand, lift high and wave triumphantly in rhythm to music. (21) Twist the wrist suddenly to give the boughs a joyful, triumphant, exultant jerk. (22) Left bough in left hand, left arm akimbo on left hip, and while left arm rests so, poise on right toe, and point far forward, looking forward into distance. (23) With the left hand still upon left hip, repeat twenty-one with the single bough in the right hand, eyes still gazing into distant space. Then transfer bough to left hand. (24) In-inclining body in a bow bring right hand over heart in an attitude of loyalty and devotion.

The wind (1) rushes down through the branches, (2)
And gaily the branches reply; (25)
For Arbor Day comes with the message
That they on her help may rely.

(Repeat *Third Chorus.*)

(25) Grasping each bough in the middle, and holding each bough vertically, place hands upon chest, so that there is a straight horizontal line from elbow to elbow, and then move boughs in rhythm with the music, going out on "And," back on "the," out on "re," and back on "ply." Then go out on "For," and back on "comes" and out on "mess" and back on "age," etc. At the end of the exercise, while a march is played, those in the exercise gather up the rakes, spades, etc., and march out in an informal and irregular way.

The Resurrection of the Flowers

By Pearl Richards

A SPRINGTIME SONG AND PANTOMINE

(Suited to Arbor Day, Memorial Day or Closing Day.)

(Twelve girls, six dressed simply in white, who enter from R., six others smaller, dressed alternately in (1) white, trimmed with daisies, daisy wreaths, etc., to represent that flower, (2) roses, pink dresses, wreaths, etc., (3) violets, blue dresses and wreaths. Flowers enter at L., and pass in front of children (the other six), and form two lines. Enter to waltz time, tune "Dreamland Faces." By taking the waltz-step elaborated or elongated a graceful, swaying movement is obtained.)

Sad were our hearts last fall when all the flowers
Faded and died (1) within their leafy bowers.
Down (2) o'er their graves leaves red and golden fell,
(3) Hiding from sight the flowers we loved so well.

Chorus—

(4) Dear woodland blossoms, lying now so low,
(2) O'er your gentle faces softly falls the snow,
(5) Yet hear the whisper through our mist of pain—
(6) "Fear not, dear children. We shall come again."

(3) Slept well the flowers through all the winter long,
(7) Now come the birds to wake them with their song.
(7) Borne on southern breezes these glad tidings bring,
(8) "Lift up your fair heads, for again 'tis spring."

Chorus—

(4) "Dear little blossoms, underneath the snow,
(4) Weary of winter you must be, I know,
(9) Roses, violets, daisies, tell me, do you hear?
Summer is coming; springtime, it is here."

(10) Violet hears and opens her blue eyes,
(11) Buttercups spring up in their glad surprise,
(12) Rain hurries down from heav'n the blooms to greet,
(13) Sunshine smiles welcome to the flowers so sweet.

Chorus—

(14) Hark to the music! 'Tis the bluebell's ring!
(15) Here we are, children. Once again 'tis spring!

(Trip off to last measures of chorus in couples, each flower with girl behind her.)

MOTIONS

(1) Flowers kneel, clasp hands together and lay left cheek upon them, eyes closed. (2) Girls in back row (children) raise hands high and drop right and left hands slowly, alternately, as leaves drop, airily, with no attempt at regularity. (3) Hands at right angles with body, palms downward, over heads of flowers. (4) Hands same position, but swayed right and left in time to music. (5) Girls bend to right of flowers as if to listen. (6) Flowers only sing this line. Girls in listening attitude. (7) Girls' hands extended on both sides of head. Bring hands toward each other, fluttering down to ears of flowers. (8) Same position as five, but girls, only, sing. (9) On word "roses" the girls behind roses place hands on their roses (heads), same for violet and daisy. (10) Flowers open eyes slowly, and gaze about, raising heads. (11) Flowers stand. (12) Girls raise hands high over flowers' heads. Twinkle fingers. (13) Flowers turn sideways, clasp right hands with girl behind. Smile at each other. All are now facing left. (14) All raise right hand with uplifted forefinger, as if listening. (15) Bow to audience. Flowers bow to girls. Clasp right hands, raised high, and exit.

June Blossoms and June's Banner

By Lettie Sterling

A FLAG DAY EXERCISE

(Any number of children may take part. Those joining in the concert recitation and song may be grouped back of the child with the immense bouquet of daisies and the child with the large flag. While these two are reciting, four tiny people come in, two with pretty baskets filled with daisies, and two with baskets containing flags, the baskets containing flags so shaped that the flags are hidden. Each child should be carefully instructed to keep the right hand at the centre of the back in order to receive a tiny flag secretly, while the left hand is held toward the front to grasp the clusters of daisies offered from the daisy baskets. The tiny children with the baskets go to each one in the group, the flag carriers keeping flags out of view, slipping a flag into each right hand, and the daisy carriers putting clusters of daisies into each left hand. When the task is completed this little quartette stand right and left of the child with the immense bouquet of daisies and the child with the large flag, standing so that a flag carrier and a daisy carrier are on each side and the two children in the center.)

Child with Daisy Bouquet (recites)—

Do you see the sun's rays shine
In this bright bouquet of mine?
Like the daisies, you and I
To be cheerful folks should try.
Spotless frills and hearts of gold
Bid the children who behold
Keep their lives as pure as snow
And their hearts with love aglow.

Child with Large Flag (recites)—

The red (1) says, "Be brave;" the white (2) says, "Be pure;" the blue (3) says, "Be true." The white (4) says, "Be pure;" the gold (5) says, "Be brave and true." So daisy fields and flag poles preach the same sermons through the long June days. (6)

MOTIONS

The child holds the flag so that the stripes are vertical and the staff is horizontal. (1) Run finger along some red stripe. (2) Run finger along white stripe. (3) Hold finger on blue field. (4) Turn to companion's bouquet and take hold of the white frill of a daisy, turning the daisy's face toward audience. (5) Touch two or three gold centers. (The child holds the flag in the ordinary position at all other times.) (6) Like a flash, without a second's pause, the quartette having moved to their places, the concealed flags appear and the group recite in concert with great spirit and emphasis.

Concert Recitation (by the group)—

And Flag (7) Day, our banner's glad birthday,
Comes when fields with the daisies are white;
So while sunny daisies are glowing
Wave (8) the banner that stands for the right!
And mingle (9) the beautiful daisies
With the red and the blue and the white! (10)

(7) Hold flags high in right hand, letting them appear like a flash. (8) Wave flags left on "wave" and "for." Wave right on "that." (9) Bring both hands together, holding high. Then drop left hand and hold daisy bouquets in right hands with flags in the center. (10) Hold bouquets in a natural position but care should be taken that the flags are vertical all the time.

Recitation for the six—the quartette and the two who recited at first—

Our flag (11) so bright, and daisies (12) white,
Reflect (13) the cheer of June's bright rays.
They bid us, too, the sunshine woo,
And pleasant make the passing days.
So sunbeams we will try to be,
And by our deeds our country praise.

(11) The one with the large flag and the two flag carriers hold flags forward. (12) The one with the immense bouquet of daisies and the two with baskets filled with daisies hold the daisies forward. (13) The rest of the stanza is for the six to recite.

All (sing)—

LONG AS THE DAISIES ARE WHITE AND GOLD

(Tune, "Rig-A-Jig.")

When daisies make the meadows gay,
And bow to clouds that sail away,
And coax the zephyrs all to play,
Ah, then comes Flag Day, too!

Chorus—

June is the month of our banner's birth,
And daisies come in white and gold,
Nodding their heads when we tell its worth,
Praising each shining fold.
Red, white, and blue; red, white, and blue;
Red, white, and blue; red, white, and blue!
Long as the daisies are white and gold
Will we to these be true.

When daisies coax the lad and lass
To linger 'mong the meadow grass,
To gather wealth, a shining mass,
Ah, then comes Flag Day, too! *Chorus.*

When we are making daisy chains,
And birds repeat their best refrains,
And light the longest time remains,
Ah, then comes Flag Day, too! *Chorus.*

Pieces for Friday Afternoons

A Schoolboy's Heroism

The Fire King stalked through the city streets,
  Unseen by all that winter day,
The flag-crowned schoolhouse caught his gaze,
  And he marked it out for his lawful prey:
"Five hundred children! Ha, ha," laughed he,
  "I will wrap them all in my arms of flame,
They are mine, all mine; I have willed it so,
  And who shall dare to dispute my claim?"

So he stealthily creeps from floor to floor,
  With his arrowy, gleaming shafts of death,
And fills each room and stair and hall
  With the stifling fumes of his poisonous breath;
'Till, "Fire! fire!" the cry rings out,
  Striking terror to every childish breast,
And they fly in panic from room to room,
  As the Fire King rears his flaming crest.

In vain the teachers for order plead,
  Their voices are drowned in shrieks of fear,
And the Fire King, exultant, laughs,
  As he thinks of his triumph drawing near;
"Five hundred children, and mine, all mine,
  I said no one might my claim deny.
Not often I have a chance like this,"
  And he waved his blazing torches high.

But, hark! the fire-gong strikes at last,
  From its place in the smoke-dimmed entrance hall,
And one boy back to his senses comes,
  At the sound of the old familiar call;
His was the duty every day,
  To stand with his drum at the foot of the stair,
And beat the time for the marching feet
  Of the hundreds of children gathered there.

Quickly snatching his trusty drum,
  He down through the murky stairway sped,
Choked and blinded with stifling smoke,
  He flung back the doors that to safety led;
Then swiftly and steadily, stroke on stroke,
  Down fell the sticks on the sounding drum,
Just as up through the crowded way,
  The firemen and the engines come.

From force of habit, into line,
The scholars spring at that well-known sound,
In perfect order they form their ranks,
In spite of the danger threatening round;
And steadily down to the open doors,
Comes the measured tread of their marching feet,
And, rank after rank, the children pass
In safety into the city street.

Cheer after cheer from the crowds arise,
When the little drummer at last appears,
They praise the hero who saved the school,
And mingle their kisses with grateful tears;
While the baffled Fire King, beaten quite,
Slowly and sullenly slinks away,
For a child's high courage and resolute will
Has cheated him of his destined prey!

—*Clara E. Cooper.*

Precious Stones

A diamond is sparkly and white, a ruby is sparkly and red,
A sapphire is sparkly and blue as the beautiful sky overhead.
An emerald is sparkly and green, a topaz is yellow quite,
An amethyst has a purple tint, and a pearl is a beautiful white.
An opal has colors in it of almost every hue,
An aqua marine is a delicate green, and turquoises are blue.

—*Maude M. Grant.*

Wouldn't You?

I have only one mouth, but my ears are two,
So I'll only tell half that I hear, wouldn't you?
I'll tell all the good and the sweet and the true,
But the rest I will try to forget, wouldn't you?

—*B. R. Stevens.*

Unawares

They said, "The Master is coming to honor the town today,
And none can tell at what house or home the Master will choose to stay."
And I thought, while my heart beat wildly, what if He should come to mine,
How would I strive to entertain and honor the Guest Divine.

And straight I turned to toiling to make my house more neat;
I swept, and polished, and garnished, and decked it with blossoms sweet.
I was troubled for fear the Master might come ere my work was done,
And I hastened and worked the faster, and watched the hurrying sun.

But right in the midst of my duties a woman came to my door;
She had come to tell me her sorrows, and my comfort and aid to implore,
And I said, "I cannot listen nor help you any, today;
I have greater things to attend to," and the pleader turned away.

But soon there came another—a cripple, thin, pale and gray—
And said, "Oh, let me stop and rest awhile in your house, I pray!

I have traveled far since morning, I am hungry, and faint, and weak;
My heart is full of misery, and comfort and help I seek."

And I cried, "I am grieved and sorry, but I cannot help you today,
I look for a great and noble Guest," and the cripple went away,
And the day wore onward swiftly—and my task was nearly done,
And a prayer was ever in my heart that the Master to me might come.

And I thought I would spring to meet Him, and serve Him with utmost care,
When a little child stood by me with a face so sweet and fair—
Sweet, but with marks of teardrops—and his clothes were tattered and old:
A finger was bruised and bleeding, and his little bare feet were cold.

And I said, "I am sorry for you—you are sorely in need of care;
But I cannot stop to give it; you must hasten otherwhere."
And at the words, a shadow swept o'er his blue-veined brow,—
"Someone will feed and clothe you, dear, but I am too busy now."

At last the day was ended, and my toil was over and done;
My house was swept and garnished, and I watched in the dark—alone.
Watched—but no footfall sounded, no one paused at my gate;
No one entered my cottage door; I could only pray—and wait.

I waited till night had deepened, and the Master had not come.
"He has entered some other door," I said, "and gladdened some other home!"
My labor had been for nothing, and I bowed my head and I wept,
My heart was sore with longing—yet—in spite of it all—I slept.

Then the Master stood before me, and His face was grave and fair;
"Three times today I came to your door, and craved your pity and care;
Three times you sent me onward, unhelped and uncomforted;
And the blessing you might have had was lost, and your chance to serve has fled."

"O Lord, dear Lord, forgive me! how could I know it was Thee?"
My very soul was shamed and bowed in the depths of humility.
And He said, "The sin is pardoned, but the blessing is lost to thee;
For comforting not the least of Mine, you have failed to comfort Me."

—*Emma A. Lent.*

Millicent's Scissors

Heard ye ever the story of Millicent's scissors,
That rest 'mid the relics of old Concord town,
And the part that they played in the winning of freedom
When the Colonies fought for release from the Crown?

Fair Millicent spun by the old oaken settle,
The young Redcoat officer watched her the while,
And, waiting the coming of good Captain Barrett,
He teased the young maiden with mischievous smile.

"Supposing," he said, " 'tho 'tis folly to think it,
These yeomen should really revolt from the King,
And try, as they threaten, to win Independence,
To oppose to our army what force can they bring?

"They have not a cartridge, nor know how to make one;
When the Regulars met them, pray, what would they do?"
"We have powder and bullets," spoke Millicent hotly,
"What has served against wild beasts will serve against you!"

"Nay, shoot us not down like the beasts of the forest,
If you must kill us, use a more civilized way;
Make up a few cartridges while you're about it,—
Just lend me some paper, I'll show you the way."

Intent on his mischief, he snatched up her scissors
And cut from the paper the shape he desired,
Then twisting it over a whittled pine splinter,—
"There, 'tis easy, you see, that is all that's required!"

Full little he dreamed, as he laid down the scissors,
How a nation should profit by what he had taught;
What to him was a jest was to her deadly earnest,
And early and late at her new task she wrought.

She called to her aid all the maids of the village
And, neglecting their spinning, they worked with a will.
They might not go forth to repel the invaders,
So to arming the Minute Men bent all their skill.

And Millicent's scissors are cherished in Concord,
Amid other relics by memory empearled,
Since they had the honor to help load the musket
That fired the "shot that was heard 'round the world."

—*Clara E. Cooper.*

At School and At Home

My teacher doesn't think I read so very special well,
She's always saying, "What was that last word?" and makes me spell
And then pronounce it after her, as slow as slow can be.
"You'd better take a little care"—that's what she says to me—
"Or else I'm really 'fraid you'll find, some one of these bright days,
You're way behind the primer class." That's what my teacher says.

But when I'm at my grandpa's house, he hands me out a book,
And lets me choose the place to read; and then he'll sit and look
At me and listen, just as pleased! I know it from his face!
And when I read a great, long word, he'll say, "Why, little Grace,
You'll have to teach our deestrict school some one o' these bright days!
Mother, you come and hear this child." That's what my grandpa says.

—*Elizabeth L. Gould in St. Nicholas.*

Grandma's Cake

(Boy comes on with enormous piece of cake, which he eats while he recites. Just before he says, "It's gone!" he stuffs all that remains in his mouth.)

Just look at here! See what I've got! It's fine, and no mistake!
I tell you, I was glad to get this piece of Grandma's cake!

She always takes the very best of things to put to bake,
And then I'm always begging for a piece of Grandma's cake!

It's good! Oh, dear! there never was a better thing to take!
Nobody on this earth can beat my Grandma baking cake!

Too bad I haven't some for you! I know it makes you ache
To see me stand up here and eat this piece of Grandma's cake!

But I can't help it—it's a kind that every one can't make,
And so I couldn't spare one bite of my dear Grandma's cake!

And it was such a little piece 'twould be a shame to break;
I'm sorry for you, but, you see, this was my Grandma's cake!

Perhaps I really should deny myself just for your sake;
It is too bad,—but—there! it's gone! (*Sighs*) The last of Grandma's cake!

—*Edith Palmer Putnam.*

Heroes of History

(A Recitation for Several Children)

You ask me who's my hero? Leonidas he'll be,
Who with three hundred Spartans fought at Thermopylae.

You ask me who's my hero? Columbus, brave and bold,
On history's brightest pages his daring deeds are told.

You ask me who's my hero? Old Scotland gives my man
'Tis Robert Bruce who often to victory led his clan.

You ask me who's my hero? A nation loves him well—
Where'er they talk of freedom, you hear of William Tell.

You ask me who's my hero? George Washington is he,
Because from cruel thralldom he set our country free.

You ask me who's my hero? Horatius, I would say,
Who held the bridge undaunted and saved his land that day.

You ask me who's my hero? 'Tis not a man—but, mark,
I'll name for you a maiden, the brave Joan of Arc.

You ask me who's my hero? Grace Darling, if you please—
You surely all remember the way she balked the seas.

You ask me who's my hero? Put Lincoln in the place,
In spite of contumely he freed a shackled race.

You ask me who's my hero? One free from guile and greed,
No nation named a nobler than Arnold Winkelried.

You ask me who's my hero? His deed is not far back—
Hurrah, hurrah, for Hobson who sank the Merrimac!

You ask me who's my hero? He has no special name,
For each who does his duty a hero's rights may claim.

—*Susie M. Best.*

Mrs. Arithmetic's Party

Mrs. Arithmetic gave a fine ball
To little and great, to big and to small;
No one was neglected; she tried very hard
Not to leave out one person who should get a card.

There was sweet Miss Addition, the first one to come,
And she footed it gaily with young Mr. Sum,
Who, 'twas easy to see, was her favorite. Though
Subtraction proposed, she had answered him—No!

This refusal, of course, made Subtraction quite solemn,
And he left very early, hid away in a column,
Then Multiplication, that jolly old elf,
Who was always on very good terms with himself,
(Though all those who knew the same multiplication
Declared that he caused them unending vexation.)

Division came later, and, needless to say,
Behaved himself meanly, as is always his way,
He made friends into foes, and spoiled all the fun
Of the poor little figures, from 9 down to 1.

The cute little Fractions were there (very small)
With their brothers, the Decimals, not quite so tall,
And everyone present had brought his relations,
None prouder than Lord Algebraic Equations;
The Duke Logarithm and the Count Trigonometry
Had quite a long chat with the Marquis Geometry.

Only five of the figures danced in the quadrille,
Six, Seven, and Eight went away, feeling ill,
While old Mr. Nine, who ate a large supper,
Sat down in the library and read Martin Tupper.

At last it was time for the people to go;
Each charming young figure selected her beau,
And in leaving their hostess, they said, one and all,
They had greatly enjoyed Dame Arithmetic's ball.

—*St. Nicholas.*

How to Tell the Time

I've jus' learned how to tell the time,
  My mother teached me to,
An' ef you think you'd like to learn,
  I guess I might teach you;
At first, though, it's as hard as fun,
  An' makes you twist and turn,
An' mother says that they is folks,
  Big folks, what never learn.

You stand before the clock, jus' so,
  An' start right at the top;
That's twelve o'clock, an' when you reach
  The little hand you stop;
Now, that's the hour, but you've got
  To watch what you're about,
Because the hardest part will come,
  To find the minutes out.

You go right back again to where
  You started from, an' see
How far the minute-hand's away,

Like this—you're watchin' me!—
An' when you've found the minute-hand
You multiply by five—
And then you've got the time of day
As sure as you're alive.

They's folks, I know, what says that they
Don't have to count that way,
That they can tell by jus' a glance
At any time o' day;
But I don't believe no fibs like that,
Because ef that was true,
My ma would know it, but she showed
Me like I'm showin' you.

—*W. W. Whitelock.*

Knowledge Is Sweet

"Now, dear," said mamma yesterday,
"I will explain to you
All in a very simple way
How one and one make two;
Here is a cookie from the jar,
And here's another one;
Just count and see how many are—
There now—the sum is done!

"And if you eat one cookie—so,—
Another sum is done,
You count what you have left and know
That one from two leaves one;
And now you eat the other and
Another sum you do,
For you have none left in your hand
When you take two from two."

"Oh, dear!" sighed little Isabel
This very afternoon,
"I thought I knew my sums so well
I'd not forget so soon.
I really think I ought to go
And ask my mamma quick
To get the cookie jar and show
Me my arithmetic!"

—*J. W. Foley in New York Times.*

Home, Sweet Home

Tippet and Pippet were two little chicks,
Yellow and round and wee,
And their mother, she thought them the loveliest chicks,
That ever a hen did see.

Said Tippet to Pippet, "Say, why don't we go
To see all the world so wide?
We are getting big chicks—we are five days old—
To be always at mother's side."

Said Pippet to Tippet, "Let's start off at once,
And get on the top of the wall,
The world lies beyond it, I've heard people say,
So we'll have a good view of it all."

So Tippet and Pippet, they started at once,
And laughed to themselves with glee,
"We're journeying off to the top of the wall,
The whole of the world to see."

They mounted the wall, tho' it took a good time,
By the side of the old woodshed,
And they clapped their wings when they came to the top,
"It's a beautiful world," they said.

For they saw a strip of the winding road,
With a big tree standing by,
And afar the tops of the village roofs,
And a steeple against the sky.

Said Tippet to Pippet, "I think we'll go back,
For I have no wish to roam,
Tho' the world is fair, still I see no place
Like the dear old yard at home."

So they ran to their mother, who met them with joy,
She had feared that her children were dead;
"Oh, mother, we've been out to see the great world!
But we're glad to get back to our bed."

"B" or No "B"

I really think my sister May is stupider than me;
Because she said the other day there wasn't any "b"
In honeycomb, and spelt it just c double o, m, e!
Of course, she's wrong. I told her so. There's got to be a "bee"
Somewhere in honeycomb, because he makes it; don't you see?

Happiness

My teacher thinks I'm old enough
To make a speech today,
And so she told me what to do,
And I know what to say.
The first thing, I must make a bow,
A graceful bow like this;
Be self-possessed whatever comes,
Whether you're cheered or hissed.

I have no notes or borrowed thoughts,
So I'll not keep you long,
Others will follow with a speech,
Or it may be a song.
But I've a secret I would tell,
Though I'm no seer or sage,
Yet it is what they sought in vain,
Through many a weary age.

And what you all are seeking still,
Each in a different way,
The man, the woman, and the child,
The baby at its play.
'Tis happiness. Now listen all,
Who for the secret care,
Please turn to Webster's Unabridged
And you will find it there. —*Emily D. Elton.*

The School Photograph

When we have our pictures taken at school,
I tell you, I am glad.
I have my hair curled over night,
I wear my best Scotch plaid.

Our teacher, too, is smiling and sweet
And wears her prettiest dress.
We don't have to study our lessons at all;
There isn't time, I guess.

And all the other boys and girls
Are dressed in their best clothes,
And we all march out to the front of the house
And there we stand in rows.

And the man with the funny box on legs
Keeps fussing all the while,
Standing us up and setting us down
And saying, "Keep still and smile."

And I kept as quiet as quiet could be;
I didn't even stir,
But Jimmy Martin wiggled about,—
His face is all a blur.

My mamma gave me a quarter one day
To buy the picture to keep,
And I take it out of my desk at school
To give it a little peep.

We're all as natural as life;
I can tell you everyone.
I'd like to take pictures every day,
I think it's piles of fun. —*Nellie R. Cameron.*

The Shepherd

(This rhyme may be divided among several children, each child taking one or more verses.)

A shepherd is a man or boy who takes care of the sheep;
He watches them in day-time, and guards them while they sleep.

Up in the mountain pastures the white sheep like to roam;
They graze upon the hills till night, when the shepherd drives them home.

Often the shepherd has a dog that helps him with the sheep,
And they obey the clever dog, that drives with bark and leap.

Out on the hillside all day long the lonely shepherd strays,
His white sheep grazing all around and the dog that guides their ways.

And if a little lamb is lost, the shepherd seeks it out,
And saves it from the briars and the beasts that prowl about.

The shepherd has a kindly heart, as surely can be seen,
Or he'd not care so kindly for the sheep in the pastures green.

—*Maude M. Grant.*

Good Old Times

Great-grandma says 'twas good old times when she was small as I.
To me it seems so very queer and I will tell you why.

Grandma lived in a big log house with fireplace high and wide;
Within it was a funny crane that swung from side to side,

To hang the kettles on, to boil the mush and things to eat.
In a spider on the coals they baked the corn bread sweet.

They cut the wool from off the sheep, then carded, wove, and spun,
And sewed and made it into frocks; all this by hand was done.

They had no carpets, so the floor they scoured with sand till white,
And from a goose they took a quill for pen, when they would write.

At night they had no pretty lamps, nor gas, nor 'lectric light,
Just a saucer full of grease or a tallow dip so white.

The little maids sat up so prim and dared not laugh or shout,—
I should not like those good old times Great-grandma tells about.

My Bon-Fire

I took my little rake today,
And I raked up all the leaves,
Red, yellow, and all russet brown,
They fluttered in the breeze.

I raked them in a great big pile,
Then went and got a match,
But mother, she came with me, 'cause
She's 'fraid my blouse might catch.

I made a hole and lit the leaves;
They burned up bright and well,
The white smoke all puffed out on me;
I love the bon-fire smell.

—*Maude M. Grant.*

Why Teacher Knows

Teacher has eyes in the back of her head,
Anyway, that's what my big brother said;
And somehow or other I guess it is true,
She always can tell everything that you do.

Why, she knows just as sure when a note you would pass;
She scowls when you feel you would whisper in class,
She'll guess when you telegraph, tapping, you know,
And stop you so sudden, if a wad you would throw.

She knows just what pads have the pictures inside,
She'll find just the seat where some candy you hide,
She can tell when you mumble, though your lips are tight closed;
She knows so much more than you ever supposed.

I wondered and wondered, and thought it so strange
How she knew what you'd do before you could change,
But brother, he laughed, "It's as plain as can be—
She went to school once; that's why, don't you see?"

—*Myrtle B. Carpenter.*

Never Had a Chance

I've got a little yellow dog, just common dog, you know,
Who isn't much to look at, as far as his looks go;
He hasn't any pedigree, his value to enhance,
He's never done a noble deed—he's never had a chance.

Oh yes, I've seen the circus dogs go through their repertoire,
I've seen 'em do a dozen things or maybe it was more;
I've seen 'em hurdle, climb and jump, I've even seen them dance,
My dog, he never does these things,—he's never had a chance.

My father says that collie dogs are good to mind the sheep,
That they will guard them carefully, the while their shepherds sleep.
We haven't any sheep or lambs; you see, then, at a glance,
That my dog cannot mind the sheep. He's never had a chance.

I've read of dogs of St. Bernard, how they are trained to go
To save the lives of travelers that get lost in the snow.
My dog, he never has done that, but everybody grants,—
As no one ever here gets lost,—he's never had a chance.

My dog is like some men I've seen, who're just the common kind,
They always do the best they can with what they have in mind.
They never win great fame, you know, and that's the circumstance,
They don't achieve great things, because they never have a chance.

—*Myrtle B. Carpenter.*

Daniel Webster

Ever hear of Daniel Webster? Was he great enough for you?
If I take him for my model, don't you think I'll be great, too?

Well, I know a little story that I'm going to tell to you,
Then you'll see I have a reason to like Daniel Webster, too!

Once his teacher had to punish him for something he had planned,
And she called poor Daniel to her, and she said, "Put out your hand!"

Daniel Webster put his hand out, but it was just black with dirt,
And his teacher looked down at it, feeling very pained and hurt.

Then she said, "I'll tell you, Daniel,—if you can in all this school
Find one other hand so dirty I will lay aside the rule!"

Daniel wasn't one bit frightened; he knew what he was about,
And without a word he straightway put his other hand right out!

So the teacher could not punish Daniel, as she meant to do!
If I take him for my model, can't I have mine dirty, too?

Folks say, "Be like Daniel Webster," but it does seem dreadful mean,
That these very self-same persons make me keep so awful clean!

—*Edith Palmer Putnam.*

Why Is It?

Why is it, when I ask my ma if I may go to play,
She says, "I do not think so, dear; you may some other day."

But if I tease and coax her some, she says with signs of bother,
"Well, I don't know that I care much, but run and ask your father.

When I ask pa right quietly if I may go to skate,
He says he thinks I'd better not, it's getting most too late.

But when I tell him Johnnie Jones is going and his brother,
He quickly says, "Well, I don't care, but run and ask your mother."

—*Elizabeth Carlisle.*

A Complaint

I think it really mean—don't you?
To leave us nothing at all to do!
In a world all made to order so
A modern boy has no earthly show.
Columbus sailed across the sea,
Which might have been done by you or me,
And now they call him great and wise,
They praise his genius and enterprise,
Although when he found our native land.
He took it for India's coral strand!

There's Newton, too, saw an apple fall
Down from the branch, and that was all—
Yet they talk of his great imagination,
And say he discovered gravitation.
Goodness me! Why, I could have told
Him all about it! at ten years old
I knew why things fell, and I studied the rule
For "falling bodies" in grammar school!
There's noble George, who wouldn't lie—
Perhaps he couldn't; he didn't try.
But if I should cut down a cherry-tree,
My father would only laugh at me.

Benjamin Franklin—what did he do?
Flew a big kite,—on Sunday, too,
Standing out in a heavy shower,
Getting soaked for half an hour,
Fishing for lightning with a string,
To see if he couldn't bottle the thing.
Suppose I should fly my kite in the rain?
People would say that I wasn't sane.
Why should there such a difference be
Between Ben Franklin, Esquire, and me?

I can see steam move a kettle-lid
Quite as well as James Watt did.
And I can explain about engines, too,
Bigger and better than Watt ever knew;
But somehow he took all the praise,
And I'm neglected nowadays.

Then there's Napoleon First, of France—
Suppose that we had had his chance,
No doubt we'd have been emperors, too,—
But we'd have conquered at Waterloo;
I wouldn't have had old Grouchy make
Such a stupid and grave mistake;
I should have sent him the proper way
To arrive in time to save the day!

Still, what makes me feel the worst
Is Adam's renown for being first;
That was easy enough, you know,
It was just a thing that happened so.
And my sister says, "If it had been me,
I wouldn't have touched the apple tree."
That's so. If she sees a snake today,
She gives a scream and she scoots away.

To write such things as Shakespeare's plays
Was not so hard in Queen Bess's days,
But now, when everything has been done,
I cannot think of a single one
To bring a boy to wealth and fame—
It's a regular, downright, burning shame!

P. S. When it's fine, I shall play baseball,—
For you know it never would do at all
To forget about "Jack," who becomes, they say,
A very dull boy, without plenty of play.
But wait,—when a rainy Saturday comes,
And I have finished Monday's sums,
I'm going to build a great flying-machine
That will make T. Edison look pea-green!

—*St. Nicholas.*

A Queer Boy

He doesn't like study, it "weakens his eyes,"
But the right sort of book will insure a surprise,
Let it be about Indians, pirates or bears,
And he's lost for the day to all mundane affairs;
By sunlight or gaslight his vision is clear,
Now isn't that queer?

At thought of an errand, he's "tired as a hound,"
Very weary of life and of tramping around,
But if there's a band or circus in sight,
He will follow it gladly from morning till night;
The showman will capture him some day, I fear,
For he is so queer.

If there's work in the garden, his head "aches to split,"
And his back is so lame that he "can't dig a bit,"
But mention baseball, and he's cured very soon;
And he'll dig for a woodchuck the whole forenoon.
Do you think he "plays possum?" He seems quite sincere;
But isn't he queer?

The Scissors-Grinder

Down the village street, oh, ho,
Comes the scissors-grinder,
And his bell goes ding, dong, ding,
And his tongue goes sing, song, sing;
"I can sharpen anything,
Let it have an edge or no,"
Says the scissors-grinder.

Right where everyone can see
Stops the scissors-grinder,
And the people round about,
With their tools come hastening out,
And the little children shout,
As they clap their hands with glee,
"See the scissors-grinder!"

On a narrow bit of wood
Sits the scissors-grinder;
And the tools are in his lap,
And he tightens up the strap,
And he gives the stone a rap,
And he's glad that trade is good—
Grateful scissors-grinder!

Oh, the children think he's great!
Mr. Scissors-Grinder.
And they peep and try to learn,
When he gives the wheel a turn,
Why the steel and stone both burn,
And they think, "Oh, happy fate,
To be a scissors-grinder!"

Watch him as he grinds the shears,
Busy scissors-grinder!
When the stone gets hot and dry,
He will wet it by and by,
From the little tank on high;
Great success he never fears,
Happy scissors-grinder!

Now the edge he wants to try,
Honest scissors-grinder;
And the children skip and hop,
When he lets the treadle stop,
And takes up his leather strop,
While they ask him why? and why?
Funny scissors-grinder!

Now he laughs, "Ha! ha! it's done!"
Merry scissors-grinder;
And he sets it down to cool,
And he takes another tool,
And he works away by rule,
Till he's sharpened every one;
Steady scissors-grinder!

Now he's up and on the go,
Patient scissors-grinder;
And his bell goes ding, dong, ding,
And his tongue goes sing, song, sing;
"I can sharpen anything,
Let it have an edge or no,"
Says the scissors-grinder. —*Susie M. Best.*

The Pumpkin

I've got a pumpkin growing on a vine,
And I'm going to pick it when it's time;
It's the nicest pumpkin I've ever seen,
And I'm going to pick it on Hallowe'en;
My father's got a big knife, and he
Is going to make a Jack lantern for me;
A candle I'll light, and put in—so,
Oh, won't all the people be frightened, though?

In the Hayloft

It's the jolliest spot in creation,
And the very best playplace we know,
This splendid old hayloft at grandpa's,
With the cows in their stanchions below!
It is heaped to the rafters with clover
That smells just like summer and June,
And the swallows fly in at the windows,
Where the speckled doves murmur and croon.

We've a camp and an Indian ambush,
And a cavern where pirates carouse;
And the girls have a snug little corner,
Where sometimes we help them play house,
For a girl isn't much good for fighting,
Although at a pinch she can be
A very good Indian captive,
Or a fair maiden shipwrecked at sea.

Grandpa says he wonders our racket
Doesn't scare the cows into a fit,
Or give the doves nervous prostration!
But they don't seem to mind it a bit.
And I don't really think grandpa means it,
For he says that he's fond of a noise,
And thinks that an Indian war-whoop
Is good for the health of all boys.

Sometimes he comes up in the hayloft,
And then I can tell you we're glad,
For he tells us the dandiest stories
Of his doings when he was a lad.
There are lots of good things in a summer
To fill a vacation with joy,
But the best are a clovery hayloft,
And a grandpa who once was a boy.
—*L. M. Montgomery in American Agriculturist.*

A Story of Gold

This pretty ring upon my hand
Is made of gold that lay
Once far, far down in the deep, dark earth,
Till it was dug up one day.

And then it was an ugly lump,
That looked like common stone,
Because 'twas mixed with dirt, you see,
The gold was not alone.

And then the lump of quartz was put
Into a furnace hot,
The heat melted the gold, and it
Became a gold ingot.

An ingot is a solid block
Of metal from a mold;
And from this gold the jewelers make
The jewelry that is sold.

They melt the gold and hammer it,
And fashion pretty things,
Breast-pins, gold watches, golden chains,
And shining golden rings. —*Maude M. Grant.*

The Pre-scrip-tion

It was a very dreadful time when my mamma lay ill,
The nurse went tiptoe through the halls, the house was sad and still.

The doctor with his medicines came every single day;
He would not let me see mamma to kiss her pain away!

But every time he looked so grave, for dear mamma was worse;
I knew they could not make her well, that doctor and that nurse.

I sat before the chamber door and cried and cried and cried—
I knew that I could cure mamma, if I could be inside.

But once I had a splendid thought; behind the doctor's back,
To write my own pre-scrip-tion out and tuck it through the crack!

I made upon a paper sheet round kisses in a shower,
And wrote—"A kiss for my mamma. Please take one every hour."

And from that very time, of course, my dear mamma grew well.
The doctor thinks it was his pills, and I shall never tell!
—*Abbie Farwell Brown in Congregationalist.*

Books of the Bible in Rhyme

Genesis first in order stands;
Exodus gives the ten commands;
Leviticus and Numbers, see
That Deuteronomy next will be.
Joshua, Judges, Ruth,—each dwells
Before Samuel, Kings, and Chronicles.
Ezra and Nehemiah then
To Esther point, the pious Queen.
Job, Psalms, and Proverbs next appear
With Ecclesiastes, while we hear
The Song of Solomon declare
What beauties in the Saviour are.
Isaiah speaks in sweetest strain
Of Christ, and tells us all his pain,
While Jeremiah weeping bears
His Lamentations to our ears;
Ezekiel, Daniel, then will come;
Hosea, Joel, here find room;
Amos and Obadiah, too;
Jonah and Micah stand to view;
Nahum and Habakkuk make way
To Zephaniah and Haggai;
Then Zechariah's book is seen,
And Malachi concludes the scene.

This is the way the Gospels run:
Matthew, Mark, Luke, and John,
Then comes the Acts inviting you
The Apostolic Church to view.
The Epistles next our notice claim,
Which in succession thus we name;
The Romans and Corinthians were
To cities sent renowned afar;
Galatians and Ephesians then,
Wrote by the same inspired pen.
Philippians, Colossians, stand
With Thessalonians near at hand;
Timothy leads to Titus on,
This brings us down to Philemon.
The Hebrews soon we gladly find,
And that of James comes close behind.
To Peter now our thoughts we give,
With loving John we wish to live;
Then solemn Jude will pierce the soul,
And Revelation close the whole.

The Dearest Dolls

Miss Winifred Evelyn Constance McKee
Invited our dolls to an Afternoon Tea.
"But don't bring them all
For my table is small.
Just let each little girl bring her dearest," said she.

I felt in my heart it would not be polite
To take my poor Rosa—she's grown such a fright!
She is blind in one eye,
And her wig's all awry,
For she sleeps in my bed with me all through the night.

I explained to dear Rosa just why she must stay,
And I dressed Bonniebelle in her finest array:
And then, do you know,
When the time came to go
I snatched up my Rosa and ran all the way!

And what do you think?—of the six dolls that came
There were four that were blind, there were two that were lame!
And each little mother
Explained to some other,
"She's old—but I love her the best just the same!"

—*Hannah G. Fernald in Youth's Companion.*

John's Pumpkin

Last spring I found a pumpkin seed,
And thought that I would go
And plant it in a secret place,
That no one else would know,
And watch all summer long to see
It grow, and grow, and grow,
And maybe raise a pumpkin for
A Jack-o-lantern show.

I stuck a stick beside the seed,
And thought that I should shout
One morning, when I stopped and saw
The greenest little sprout!
I used to carry water there,
When no one was about,
And every day I'd count to see
How many leaves were out.

Till by and by there came a flower,
The color of the sun,
Which withered up, and then I saw
The pumpkin was begun;
But oh! I knew I'd have to wait
So long to have my fun,—
Before that small, green ball could be
A great, big, yellow one.

At last, one day, when it had grown
To be the proper size,
Said Aunt Matilda, "John, see here,
I'll give you a surprise!"
She took me to a pantry shelf,
And there before my eyes,
Was set a dreadful row of half
A dozen pumpkin pies.

Said Aunt Matilda, "John, I found
A pumpkin, high and dry,
Upon a pile of rubbish, down
Behind that worn-out sty!"
Oh, dear! I didn't cry because
I'm quite too big to cry,
But, honestly, I couldn't eat
A mouthful of the pie!

—*Mrs. Archibald.*

The Five Races of Man

All—

Five races of people we know of,
In various parts of the world;
Some with hair growing straight, and then others
With hair just like wool tightly curled.
They all are of different complexions,
Their manners are different, too.
We've dolls, here, resembling these people,
We'll tell all about them to you.

Child with common doll—

My dolly belongs to the white race;
This race leads the others, because
It possesses more general knowledge,
And is governed by wisest of laws;
White people build towns and great cities,
Have churches and schools everywhere,
With comfortable houses to live in,
And suitable clothing to wear.

Child with Japanese doll—

The yellow ranks next to the white race,
It includes the queer, bright Japanese,
The Eskimos, living in snow huts,
The Turks and the pigtailed Chinese;
These people have many odd customs;
To stone and brass idols some pray;
They live, for the most part, in Asia,
Far over the ocean away.

Child with negro doll—

Through Africa, if you will travel,
A great many black folks you'll meet,
They wear little clothing upon them,
Because of the tropical heat;
They jabber in strange sounding language,
By witchcraft believe they're beguiled,
They hunt in the jungles the lion,
Are ignorant, cruel, and wild.

Child with Filipino doll—

My doll is a queer little Malay,
Her name I am sure I can't spell;
On the isles of the distant Pacific,
The Malays, or brown people, dwell;

A Malay's an ignorant heathen,
A miserable hut is his home,
He is skillful in swimming and diving,
And over the sea loves to roam.

Child with Indian doll—

The Indians belong to the red race,
They rove o'er the plains of the West;
They live in strange houses called wigwams,
Are in blankets and moccasins dressed.
They are very courageous, but cruel,
In hunting and fishing delight,
Will bear severe pain without flinching,
And possess keenest hearing and sight.

—*Virginia Baker.*

Riding in Japan

Anako Toga Baliku Shan
Was a 'rickshaw boy in fair Japan.
A 'rickshaw is a wagon small,
Not harnessed to a horse at all.
Instead of a horse 'tis pulled by a man,
And one of these men was Anako Shan.
Over the hard roads his brown legs flit
At an even pace; he is used to it.
And travelers hire the 'rickshaw man
To give them rides in fair Japan.

—*Maude M. Grant.*

Who's Who

When I took Hector for a walk it used to be great fun;
He was a little puppy then, and close to me he'd run.
But when we go out walking now it's different as can be—
I don't know whether I take him or whether he takes me!

Wishing and Working

I wish for such a lot of things
I know I can't possess,
It sometimes seems my thoughts have wings
Toward naught but idleness;
I guess I'd better harness them,
And make them do some work,
For that's the only way to stem
My tendency to shirk.
I wished to be a man—but now
I'll work to be a man;
It may be hard, but, anyhow,
I'll do the best I can!
I'll help whenever mother asks,
I'll heed what she may say,
I'll find my little homely tasks,
And do them now, today.

I wished for wisdom—now I'll take
My books from off the shelf,

And study very hard, and make
A wise man of myself!
I wished for this, I wished for that,
I dreamed of wealth and fame,
And never knew what I was at
Was very poor and tame.
I tell you, boys, a wish or sigh
Will never bring you far;
But if you work, and if you try,
You show what man you are;
Then all that hindered seems to aid
In such a wondrous wise,
You quite forget to feel afraid
Through all your glad surprise!

—*Willis Warren Kent in Boys' World.*

Farmer John

Home from his journey, Farmer John
Arrived this morning, safe and sound,
His black coat off and his old clothes on;
"Now I'm myself," says Farmer John;
And he thinks, "I'll look around."
Up leaps the dog: "Get down, you pup;
Are you so glad you would eat me up?"
The horses prick up their ears at him;
"Well, well, old Bay!
Ha, ha, old Gray!
Do you get good feed when I am away?"

"You haven't a rib!" said Farmer John;
"The cattle are looking round and sleek,
The colt is going to be a roan,
And a beauty, too; how he has grown!
We'll wean the calf next week,"
Says Farmer John. "When I've been off,
To call you again about the trough,
And watch and pet you while you drink
Is a greater comfort than you can think!"
And he pats old Bay,
And he slaps old Gray;
"Ah, this is the comfort of going away!"

"For after all," said Farmer John,
"The best of the journey is getting home!
I've seen great sights, but would I give
This spot, and the peaceful life I live,
For all their Paris and Rome?
These hills for the city's stifled air,
And big hotels, all bustle and glare;
Land all houses, and road all stones,
That deafen your ears and batter your bones?
Would you, old Bay?
Would you, old Gray?
That's what one gets by going away!'

"There, money is king," says Farmer John,
"And fashion is queen; and it's mighty queer
To see how, sometimes, while the man
Is raking and scraping all he can,
The wife spends every year
Enough, you'd think, for a score of wives,
To keep them in luxury all their lives.
The town is a perfect Babylon
To a quiet chap," says Farmer John.
"You see, old Bay,
You see, old Gray,
I'm wiser than when I went away."

"I've found out this," says Farmer John,
"That happiness is not bought and sold,
And clutched in a life of waste and hurry,
In nights of pleasure and days of worry;
And wealth isn't all in gold,
Mortgage and stocks and ten per cent,
But in simple ways and sweet content,
Few wants, pure hopes, and noble ends,
Some land to till, and a few good friends,
Like you, old Bay,
And you, old Gray;
That's what I've learned by going away!"

And a happy man is Farmer John!
Oh, a rich and happy man is he!
He sees the peas and pumpkins growing,
The corn in tassel, the buckwheat blowing,
And fruit on vine and tree;
The large, kind oxen look their thanks,
As he rubs their foreheads and strokes their flanks;
The doves light round him and strut and coo;
Says Farmer John, "I'll take you, too,
And you, old Bay,
And you, old Gray,
Next time I travel so far away!"

—*T. T. Trowbridge.*

The Be's

(For Six Children)

All—
We are the teacher's hive of Busy Be's,
We are flying in and out the live-long day,
She couldn't do without us, if you please,
Just ask her and then see what she will say.

First Child—(Be Polite!)
Be Polite is such a pleasant little bee,
Always ready to pick up a book or slate,
When he meets you takes his hat off, as you see,
For a "thank you" never lets a person wait.

When he hears somebody speaking he keeps still,
For he knows to interrupt is never right;
He is such a gentleman, go where he will,
You will always find him welcomed with delight.

Second Child—(Be Punctual!)
Then Be Punctual on time is always here,
For his duties or his pleasures never late;
I think, since he is ready, it is clear
That he never has to hunt a book or slate;
When he's thinking of his work that he must do,
He will never stop to play with By and By,
But when his work is over, it is true
He's as ready then for play as you or I.

Third Child—(Be Orderly!)
Here's Be Orderly, who keeps his things in place;
If he wants to use his pencil, it is there,
And he never does forget to wash his face,
And he always has clean hands and well-brushed hair.
He will try to keep the corners of his mind
Free from rubbish, and his thoughts so well in place,
So that when you hear him talking you will find
That they're just as clean and pleasant as his face.

Fourth Child—(Be Cheerful!)
And Be Cheerful we could never do without,
For he's something like the sunshine every day,
Tho' his lessons long and hard be, without doubt,
He will get them just as though he thought 'twas play;
Sometimes things do not suit him, it is true,
Does he stop to sulk and grumble?
No, not he. He just smiles and makes the best of it, and you
Never saw a nicer, happier little Be.

Fifth Child—(Be Quiet!)
Be Quiet never bumps his slate about,
Nor scuffles with his feet upon the floor,
And when he's coming in, or going out,
He will neither squeak his shoes nor slam the door;
He never thinks of whispering at all,
Nor studies so his lips will make a noise,
And whether on the grounds, or in the hall,
He's the stillest one of all the little boys.

Sixth Child—(Be Generous!)
Here's Be Generous, a happy little Be,
For he knows that pleasure shared is pleasure doubled,
And when he has a good thing, you will see
That he shares it, and there's never any trouble.
Sometimes he lends his playthings,—he has many,—
His whistle, jack-knife, marbles, ball or kite;
He is sorry for the boys who haven't any,
So he always tries to do whatever's right.

All—

There are other little Be's within this hive;
There's Be Prompt, Be Brave, Be Patient and Be Kind,
Be Careful, Be Attentive, who all strive
To make up all the honey they can find,
For they are the teacher's hive of Busy Be's;
They are flying in and out the livelong day;
She could not do without them, if you please;
Just ask her and then see what she will say.

—*Mary Bailey.*

The Hourglass

Do you know what an hourglass is, little girl?
Do you know what it is, little boy?
Just hark and I'll tell you; 'twas used to mark time
And it was not a mere useless toy.

The hourglass is made of glass shaped like an eight,
A bulb at the top and below,
With an opening small at the middle, you see
Through which sand can quietly flow.

They say that the sand came from deserts afar,
I know not if that may be true,
But from top bulb to bottom it takes just an hour
For the fine sand to trickle all through.

When the sand from the top bulb had filled that below,
They knew that an hour had gone past,
And they then turned the hourglass upside down,
And the sand trickled through, sure and fast.

And the sand in the hourglass seemed then to say,
"Oh, waste not your moments, my dears,
For the moments make hours, and, if thrown away,
Wasted moments may mean wasted years."

— *Rebecca Gray.*

Snow Tracks

When the moon rides high and the snow is white,
And the air is frosty and chill,
There's many a traveler out at night,
A-journeying over the hill.
Where do they come from? Whither go?
Making tracks on the midnight snow.

There's a path that leads to the squirrel's house,
At the edge of the hemlock clump;
And here is the track of a bold, brown mouse,
On his way to a neighboring stump;
Only the prints of their feet to show
They passed this way on the midnight snow.

Here are the marks on the snow-covered rocks
Of rabbit feet, light and swift;
And there is the trail of a sly, red fox,
Where a partridge hid in the drift;
Many a tragedy comes, I know,
When the red fox prowls on the midnight snow.

Time and again, in the morning light,
When the air is frosty and chill,
I see where a traveler's been at night,
A-journeying over the hill;
And I wonder why he happened to go
Out climbing the hill on the midnight snow.

—*Farm Journal.*

A Bachelor of Maine

Hezekiah Bettle was a bachelor of Maine,
But one morning he departed by a very early train,
"For fuel is so costly," said the frugal Hezekiah,
"I am forced to find a dwelling where I need not pay for fire.

He took a bee-line southward till to Mexico he came,
He found there a volcano with a most eccentric name,
He built him there a cottage, did this Hezekiah Bettle,
He built it near the summit of Mount Popocatepetl.

Whenever he desired to cook a mutton-chop
He'd hang it by a lengthy string right over from the top,
From the top of the volcano he would hang it by a string,
And there, until it was nicely cooked, he'd let his dinner swing.

To get his boiling water he would lower down a kettle,
Right down into the crater of Mount Popocatepetl;
From the ashes of the mountain he would light his meerschaum pipe,
And he felt as truly happy as a jolly little snipe.

But one evening, as it happened, there came by a grizzly bear,
And he was much astonished to see Hezekiah there;
So he tapped him on the shoulder, this poor Hezekiah Bettle,
Who straightway did fall over into Popocatepetl.

—*Ellen Douglas Deland.*

Playing the Piano

My sister can play the piano,
She plays very beautifully too,
She runs her hands over the keyboard,
(*Make motion as if playing the piano.*)
And it looks just as easy to do.
One day I played on the piano,
I did like my sister and all,
(*Make motions as if playing piano.*)
But the notes sounded wrong when I struck them,
And my tune! it was no tune at all!

—*Maude M. Grant.*